TWENTY-EIGHT PAGES

# THE NEW YORK DRAMATIC MIRROR

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MAUDE COURTNEY.

H.S. Loury

## THE MATINEE GIRL.

The Matinee Girl is not supposed to give any complexion hints or recipes in this column, but I can't keep a really bright discovery to myself.

Actors are supposed to scorn to know about boiling fruit until it "jells," and their pores keep open without any extraneous advice or cold cream.

I can't imagine Nethersole puzzling her head over making a settee out of a flour barrel, or Mrs. Carter knitting two and purling a few to trim pillow cases, can you?

But, gazing admiringly on the Fornaro caricatures in THE MIRROR, a thought suddenly struck me. You all know how that feels. Sometimes it is simply a thud. At others it is an electric, aluminum-coated idea.

This one was one of those. It was to make a dado out of the caricatures. I never have been able to quite make up my mind whether the dado is the thing that goes around a room next the ceiling, or just above the top of the chairs.

Some call it a frieze. I call mine a dado, and I have it about four feet from the floor where in some rooms, dining-rooms usually, a molding runs around the wall. The molding doesn't really run, you know; it's nailed on, or glued, or gummed, so it can't move.

But just above this you have your dado. Of course, if you are real wealthy, you can have the caricatures framed and mounted in any style you please. But for the unwealthy—and it is to them I would speak this morning—you just cut them out and tack, nail, or paste them on the wall and then get narrow black molding and neatly gum it around just as though it were a frame.

You'll see how nice it is if you try it.

To-day, as I was having my morning chocolate and rolls in bed, and my secretary was going over my immense morning mail, she came upon a letter which said: "My Dear Matinee Girl: I must write and tell you how I enjoy your column in THE MIRROR. You are always so bright and sunny——"

I stopped her right there. "Read that again please," I said. "'You are always so bright and sunny——,'"

"Stop," I said, groping for a roll that I had dropped in my emotion, "read no more—that is joy enough for one day. It kills—sometimes they say——"

"But I wish to correct you," she went on, "in regard to a statement which you made as to the date of my appearing at the Casino."

That is always the way! There's never a rose without a string to it. Sometimes it seems as though the entire theatrical profession sat up nights watching this column for mistakes.

I don't pretend to be up in statistics, arithmetic, ancient history or poker. To be bright and sunny is quite enough! How do you expect me to continue so if you insist on unearthing dates which don't count anyhow? Give over!

Mlle. Fifi seems to be the wickedest yet!

Of course, I won't go and see it—by no means—but I can't imagine Louise Beaudet giving an imitation of wickedness that wouldn't be kittenlike and innocuous.

I can recollect meeting her the last time she was in town, and she was in the midst of a trunk-packing bee in her flat uptown.

She seemed to be the most goody-goody little person imaginable. I can recollect our swapping confidences about the way we kept our hair in curl, and we ate chocolates and exchanged photographs and had a lovely time.

So I have been shocked beyond measure to read all this talk about Mlle. Fifi's garters and curves and divided skirt and all that.

I think it is a managerial fault. These managers started in to supply the public with the undressed drama, and now they are trying to out-do one another in doing plays that offer pure, unalloyed viciousness.

If they keep putting on these things in which the feminine part of the cast take off garments that are worn in ordinary life, etc., they will make their theatres known as Homes of the Undraped Muse.

I understand that one manager is going to put drop-a-dime-in-the-back-of-the-orchestra-chair-and-get-a-field-glass attachments in the lower part of his house.

Sam T. Jack is beginning to feel the competition keenly, I understand, and is willing to go to any length to preserve his well-deserved reputation for furnishing entertainments of the order that require asbestos capsules taken internally between the acts.

New York is getting to be a very naughty place, it seems to me. While society and the stage were kept apart we managed to keep up a show of respectability. Now that the Strollers have brought them together at their afternoon bun-worries, we can expect most anything.

Maxine Elliott has two of the dandiest little French bull pups that ever ate a dog biscuit. Their names are written upon a photograph which I have puzzled over for hours, vainly endeavoring to decipher Miss Elliott's dashing chirography, but I'm up against it this time, and I can't make them out.

Miss Elliott writes a fine gentlemanly hand, with dashes under her words that look as though they were made with the other end of the penholder. I never find time hang heavy on my hands any longer. I pick up the photograph and look at those two bat-eared little beasts.

And then I study over the names as though I were a handwriting expert working by the day on a poison mystery. I am confident the same hand that penned the first name—that of the white-faced pup with the smudge on his nose—wrote the second. I can swear to that.

The down strokes are the same. There is a marked similarity between the quotation marks, and, while the language is a new one on me, there is no doubt whatever in my mind that ink was used by the writer.

The brunette dog to the back of the picture has a much longer name than the other. I can make that out without a magnifying glass. It seems unfair to me to give a two-inch name to one and only four letters to the other. In the meantime, I am offering a reward for any clew or evidence of any kind that will lead to the identification of the dogs' names and the clearing up of the mystery.

There are a lot of people nowadays thinking out plots for poison plays. I cannot imagine a more stirring climax than a scene in a laboratory with all the microbes and germs flying about in full view of the audience; doctors and their assistants prostrated on every side from contact with the deadly bacilli; and in the middle of the stage a New York detective playing with the microbes as though they were butterflies, safe in the security of knowing that he couldn't catch anything if he tried.

And, talking of germs, the Matinee Girl came home after the opera one afternoon last week with a concentrated attack of nerves from the amount of conversation that went on about her.

She pined for rest and quiet—the gentle influence of a book beside the fire and the calm resignation that comes from knowing that it is raining and one can't go out again.

I looked around for a book. I wanted a restful, soothing work of some sort, and my eye fell on the *Ladies' Home Journal*, which I always get, in order to ascertain what not to wear in the way of clothing.

I knew there would be nothing in the magazine to remind me of ghosts or autohpynotic themes that somehow fascinate me, and I turned the pages idly and thought what an influence this journal must be in thousands of homes over this broad land where women make home beautiful by their loving smiles and gentle gold brick ways.

"No one who reads this helpful volume," I thought, "to the exclusion of newspapers bristling with crimes and scandals, would ever have nerves!" Just then my eye fell on an illustration beneath which was "These patterns occur in Flemish lace."

I dropped the paper with a shudder. I didn't think they were really there. On a black background there were pictured a lot of queer griffins with their heads turned the wrong way, frogs with crimpy legs, beetles, snails, horses with wings in the backs of their necks, and snakes tied in bow knots.

I gave up looking for any restful influence in that book right off. If Flemish lace is like that I don't want any part of it. I have often found the wall paper annoying when I was nervous, but I'll pass when it comes to having a perpetual temperance lecture, run through with baby ribbon, on one's lingerie.

Archie Gunn, the artist, has designed the costumes for The Three Dragoons, copying them from plates of old English pantomimes, and has produced some exceedingly novel and artistic effects.

I have always thought that his girls had unnaturally elongated limbs, but then he always draws girls in tights or short skirts. Imagine what Gibson's girls would be in tights. But that sounds like profanation.

Perhaps the trouble is not so much with the artists! Maybe the models' legs are longer than they really ought to be.

Cleveland Moffatt, who is one of the brainiest and cleverest of writers as well as most popular of men with his friends, among whom are many actors and playwrights, is going to forsake his bachelorhood this month for a very lovely girl, who has evidently succeeded in curing him of his pronounced opinions on the subject of the joys of single blessedness.

It's a pretty good joke to hear some of these boys talking about their confirmed views in favor of jolly bachelorhood as though they really meant it. Sometimes they think they do mean it all.

When suddenly—biff!—Cupid's little gold-tipped arrow goes scooting over the line and makes a goal. I've heard Moffatt tell a lot of good stories, and I heard a rather good one about him the other day which I hope he won't mind my telling here.

Mr. Moffatt was in Paris, where he had been summoned by the proprietor of a New York paper upon which he had done brilliant work. In Paris at the same time was Sadie Martinot, the always beautiful, but then even more so. She drove every day in the Bois and had Paris at her feet.

The proprietor of the New York paper was very, very anxious to meet the loveliest woman in Paris, and in various ways endeavored to make her acquaintance. For some reason or other, Miss Martinot didn't care to meet him. She was busy, and had no time to play.

One day the newspaper proprietor met on the Bois his bright young editor driving with the beautiful actress, evidently on terms of the very happiest good fellowship. Soon after Moffatt returned to New York, while the cable brought a message to the New York office: "Moffatt is too d——d bright. Put him on space for a while."

THE MATINEE GIRL.

## "NAT."

Could Momus to the earth return,
En rapport with the age,
And watch his many followers
Upon the modern stage,
He might find some things to applaud,
And 'tis quite likely that
A favored son he'd fix upon—
Who could it be but "Nat?"

The social habits of the boys
Might give old Momus qualms,
But he would find enjoyment in
The gambols of the Lambs—
Those friends of "Nat's" who think he is
For tragic honors fit.
Would Momus with the Lambs agree,
Or would he murmur "nit"?

## SONNENTHAL'S REPERTOIRE.

The repertoire for the four performances to be given by Adolf von Sonnenthal at the Irving Place Theatre, between April 6 and 14, is to be selected from the following plays: Nathan the Wise; Hauptmann's new play, Fuhrmann Henschel; Phillipi's Dornenweg, Wilbrandt's Tochter des Fabricius, Schiller's Wallenstein, and a German version of Sardou's Les Vieux Garçons. These, it is announced, will be Herr von Sonnenthal's last performances in America.

## THE AMERICAN ACADEMY MATINEE.

On Tuesday afternoon the students of the American Academy of the Dramatic Arts appeared in public for the third time this season, at the Empire Theatre. An interesting programme, consisting of a Molière comedy, a pantomime, and the third act of a new historical drama, was presented; and in portraying the widely different characters the young actors displayed to the best advantage their personal versatility, as well as the breadth and general excellence of their training.

Every theatregoer of average intelligence who witnessed this performance must have been impressed by the multitude of seemingly inconsequent details that make for perfection in the player's art. The facial expression, the bearing, the gestures, the varied tones and shadings of the voice were to be noticed separately in the work of these young men and women because the cloak of completeness has not yet hidden the mechanism of their art. This is to be expected, and if properly considered these students' matinees would certainly be valued as classes wherein the outsider might learn something of the art of appreciating good acting. Besides all this, the plays presented are usually those that can rarely be seen elsewhere.

The first offering was Molière's Tartuffe, a comedy that has not been done here since Coquelin's visit several years ago. It is a wordy, tiresome play to modern ears and eyes, and many distinguished players have failed in their attempts at reviving it. On this account it was not to be wondered at if the students' performance was somewhat wearisome at times. The especial interest of the presentation lay in the fact that the traditions of the Théâtre Français were closely followed, even to the old-fashioned three hammer blows as a curtain signal. The costumes worn and the stage accessories were true to the period, and, so far as was within their power, the actors and actresses delivered the lines in the recognized French manner.

The name part, Tartuffe, was admirably played by R. O. Jenkins, who graduated from the school in 1885, and who, upon this occasion, appeared as the guest of the senior class. His face and figure were well suited to the role; his voice was exceptionally mellow and pleasing, and his facial expression well nigh perfect. It would be unfair to compare the work of the others in the cast with that of Mr. Jenkins, since he has had the advantage of some fourteen years of professional experience, but it can be thruthfully said that every role in the comedy was satisfactorily played. Mabel Howard was notably successful in her interpretation of the impossibly vivacious character of Dorine, the maid. She has boundless enthusiasm, and her one apparent fault was the unnecessary loudness of her voice. Robert Schable as Orgon was thoroughly sincere in his acting, and gave a careful reading of his lines. But in order to make a real man of Orgon, an actor must be a master of pantomime and must display a power of facial expression that but few players possess. It is no more than just to Mr. Schable to say that there are not many actors of the time who could have made more of the part than did he. As Elmire, Marion Gardinier was stiff and unsympathetic in the earlier scenes, but when opportunity for more vigorous acting came she rose to them admirably. Alice Chandler, in the very difficult character part of Madame Pernelle, gave a commendable performance. The same words can also be said of John Westley as Valere, and of Lucy Harris as Mariane. The minor roles were satisfactorily played.

The Traitor Mandolin, an original pantomime by Edwin Star Belknap, the music by Harvey Worthington Loomis, was the second feature of the performance. In this Fernanda Eliscu appeared as Pierrot, Grace Merritt as Pierrette, and Sidney Donalds as the Count. The pantomime reveals plainly, yet gracefully, a pathetic little story of the sort best suited to this form of dramatic entertainment. The accompanying music is melodious, and expresses the emotions of the characters. As serious pantomimes are so rarely seen on the New York stage, it is perhaps not to be wondered at that some persons in the audience on Tuesday afternoon entirely lost the pathos of the story, while vainly seeking the comedy that is associated in the minds of many with the conventional white-faced Pierrot. The extraordinary excellence of Fernanda Eliscu's acting, however, was sufficiently apparent to impress even the unthinking, and to those who appreciate graceful pantomime her performance was a treat indeed. Grace Merritt, too, displayed most pleasing talent in her impersonation of Pierrette, and her dancing won considerable applause. As the Count, Sidney Donalds was satisfactory, although he did not appear quite so thoroughly at ease as his two fellow players.

The afternoon's programme closed with the presentation, for the first time on any stage, of the third act of W. DeWagstaffe's historical drama, The Triumph of Catherine. The wisdom of giving a public performance of a part of a new play is certainly questionable, and in this case the climaxes lost considerable of their force because the events leading up to them were, of course, unknown to the audience. But in spite of this serious handicap the act appeared strong enough to prejudice one in favor of the drama as a whole. It was by far the most ambitious attempt that the students have made this season, and the task of originating several of the important roles was obviously too severe for the young men and women who essayed them.

Samuel Claggett was almost a great success as Peter III. The part is one in which an experienced tragedian would be called upon to use his best art, and it is no discredit to Mr. Claggett to say that he did not quite realize the character. Rather must he be given a goodly share of praise for his very honest effort and the intelligence which he displayed in the reading of his lines. Angelina Pullis was a queenly Catherine II., and delivered her somewhat stilted speeches with suitable dignity and force. June Van Buskirk had in Elizabeth Voroustov a part which was not beyond her ability, and in presenting it she displayed true sympathy and artistic feeling. Her performance deserves honorable mention. The host of remaining characters—many of them minor ones—were intelligently portrayed, and the dancing was admirably done. The excellent stage pictures formed and the perfect action of the animated scenes reflect great credit upon Edward Rose, who rehearsed the company.

The next students' matinee will occur on Feb. 16, when G. Bernard Shaw's new play, The Man of Destiny, will be first performed here.

*Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.*

# IN OTHER CITIES.

## BROOKLYN.

SATURDAY, Feb. 4.

The business of the week was one of wide extremes. The Cyrano craze produced a plethoric treasury at the Montauk, while the pendulum swung so far the other way at one of the high-class houses as to cause an attendance that was pitiful in its paucity. The popular price theatres prospered with attractive features, while vaudeville lagged somewhat, owing to a dearth of really good cards.

At the end of last week the advance sale for Richard Mansfield's engagement at the Montauk was slightly in excess of $9,000. His production there of Cyrano de Bergerac was identical in every particular with that of its run at the Garden Theatre. For elaborateness and attention to the smallest detail, it has rarely been equaled on this side of the river. For some occult reason, Mr. Mansfield, on Monday night, read his lines of the first act with a rapidity that made them almost unintelligible, even to those sitting in the front rows of the orchestra. Afterward the pace was not so accelerated, and the rendition of Rostand's work became thoroughly enjoyable to all. This engagement, in point of receipts, was one of the best yet played on this stage. The people of this borough are proverbial for looking at a dollar twice before spending it at the play. Consequently, when they are called upon to pay $2 for choice seats, each purchaser strives to get the best possible location for the disbursement, hence the large figures noted in the advance sale, which was not, however, two-thirds of the total "take." Colonel Sinn next presents Olga Nethersole in a repertoire comprising The Second Mrs. Tanqueray, The Termagant, Camille and Carmen, after which the Kelcey-Shannon co. is underlined in The Moth and the Flame.

On and Off put in the week at the Columbia, and is retained for a second week, after which Manager Sinn will offer Secret Service, with Della Fox in The Little Host Feb. 20.

Whether its fortnight early in the season at the Montauk, followed by a recent week at the Columbia, had exhausted local interest in The White Heather or not, the fact remains that its visit to the Amphion, was, to put it mildly, a disappointment. Alice Fischer and John Frederick Cook creditably replaced Rose Coghlan and John T. Sullivan in the roles they relinquished last Saturday. Otherwise the cast remained unchanged for this engagement. That Man is the next attraction to tempt the Fates in Williamsburgh.

Fanny Rice's jolly impersonation of Nancy Patch in At the French Ball proved interesting as usual at the Grand Opera House, where Manager Frank Dietz next offers Pousse Cafe, with Maggie Cline a special feature.

The Bijou pleased its many patrons with Have You Seen Smith, a hodge podge of screaming horse play that Manager Harry C. Kennedy follows with Through the Breakers.

Primrose and Dockstader's Minstrel's had a succession of sold out houses at the Gayety, where Manager Bennett Wilson succeeds this excellent minstrel divertisement with Fanny Rice.

The best feature of Hyde and Behman's olio was Robert Downing, in an excerpt from The Gladiator. In addition to this were seen Al. Wilson, German comedian; the five Cornallas, acrobats; Hall and Stalcy; Frank Cushman, the minstrel; John C. Fox and Katie Allen, in The Flat Next Door; Louise Bryant and Pauline Greves, in duetts; Ramza and Arno, with their Blondin donkey, and the biograph. The star of next week's bill is Camilla Urso.

The Star makes a shift from The Metropolitan Burlesquers to Clark Brothers' Royal Burlesquers.

The Roy Tramp takes himself out of the way at the Lyceum to make place for Henry Chanfrau in Kit.

The Empire dispenses with The Gay Morning Glories to entertain Miss New York, Jr.

Rose Sydell's London Belles vacate the Unique in favor of The High Flyers.

The Brooklyn Music Hall follows Flynn's Double Sensation show with The High Rollers.

The fourth night of grand opera, on Friday, at the Academy of Music witnessed a decided improvement in attendance. Il Trovatore was sung by Nordica, Campanari, Bauermeister, Pringle, Mantelli, Vanni, and Ceppi. The fifth representation next week will introduce Madame Sembrich in Romeo and Juliet.

The long anticipated shut down at the Park occurred on Jan. 28. One of the manager's of one of the charities that hoped to benefit through the presentation of Conterno's Battles of the Nations at that place, beginning Jan. 16, is authority for the statement that the beneficiaries were jointly called upon to make up a deficit of $500 that was found lacking in paying the agreed guarantee to the Messrs. Conterno at the end of the first week. The result of the following week was apparently even more discouraging. Rumor now has it that Sam T. Jack is figuring upon taking the place as a branch of his house at Broadway and Twenty-ninth Street.—The old Novelty Theatre will begin its new career under the direction of Percy G. Williams 6 with Charles T. Ellis as the headliner.—The late Augustus W. Peters, at the time of his death President of the Borough of Manhattan, was at one time an actor of considerable note. This fact seems to have been entirely overlooked in all of the many obituaries written of that gentleman. Many years ago Mr. Peters was a resident of Brooklyn and took a great interest in amateur theatricals. At that time he parted his name in the middle, being known as A. Winniett Peters, and was president of the Entre Nous Dramatic Society, that used to give its performances in the old Athenæum, at Atlantic Avenue and Clinton Street, and of which the Amaranth was an offshoot. In looking over an old file of programmes, collected by the writer when a boy, Mr. Peters is recalled as giving an exceptionally fine rendition of Grandfather Probity in The Chimney Corner, which character is stated to be but one of many that he played at that time with almost professional excellence and finish.

SCHENCK COOPER.

## SAN FRANCISCO.

Two first-class attractions kept theatregoers busy during the past week. Handsome Belle Archer appeared at the Comedy in A Contented Woman. It was a one week's engagement, and drew good audiences. As for the star, she looked beautiful and was splendidly gowned; she made a good deal of her part without being artistically perfect. Fanny Denham Rouse made the hit of the performance, doing excellent work in the character of Aunt Jim. She was the horrible, vigorous type of the woman suffragist to perfection. Arthur Buchanan was acceptable as the grave, serious husband of the Contented Woman. Other character sketches were ably presented by Arthur Gregory, W. F. Granger, Edward Craven, Charles E. Wilbur, and Mrs. Nell Warner. There was plenty of vocal and terpsichorean talent in the co., the dancing of Bonnie Lottie being a most pleasing feature. Why Smith Left Home 30-4.

Frank Daniels and his co. at the Columbia enhanced the reputation they gained in The Idol's Eye with a capital presentation of The Wizard of the Nile. Victor Herbert's light, graceful music was enjoyed to the full by monster audiences. The staging and costuming were really beautiful, and the number of pretty, shapely girls added color to a picturesque spectacle. Frank Daniels sang and danced and joked to the huge delight of his audiences. Alf C. Wheelan was quite successful as Ptolemy. Helen Redmond looked beautiful, and was an excellent burlesque Cleopatra. Norma Kopp made a decided hit; she has the snap which makes a burlesque actress. Kate Uart, another beauty, was pleasing. John B. Park sang an anvil song cleverly. Will Danforth filled his part acceptably. The co. will stay one more week, and, owing to the popular demand, The Idol's Eye will be given at every performance. The James-Kidder-Warde combination is booked for the week to follow.

At the Alcazar Men and Women was the attraction. George Webster, a new member of the co., was well liked in the part of the ex-convict, Rodman, Governor of Arizona. Earnest Hastings took the part of the cashier in his usual manly, thorough style. George Osborne was dignified and graceful as usual as Israel Cohn, the bank president. Howard Scott, the villainous lawyer, was hissed to his heart's content. Clarence Montaine was the pen maker, and scored. Adelaide Fitzallen played Agnes Rodman, and showed herself to be a capable emotional actress. The play was well mounted and dressed. Peaceful Valley 30-4. A Bachelor's Honeymoon 6-11.

The Wedding Day ran a second week at the Tivoli. The co. gave a really first-class performance. La Perichole will follow. Annie Myers takes the role of the street singer; Bernice Holmes will play her companion, Piquillo; Hannah Davis, Christine Stockmeyer, and Katherine Loomis, the three cousins; Edwin Stevens, the Marquis; William Pruette, Don Andreas; William H. West, Don Pedro; Phil Branson, Count Panatellas; Arthur Boyce and Fred Kavanagh, Pedro and Miguel; Joseph Fogarty, the jailer, Quinto. Business keeps up at the popular home of song on Eddy Street.

Tennessee's Pardner was the week's attraction at the Comedy. It was well received. Harry Mainhall, Walter Ryder, Frank M. Kelly, Percy Plunkett, Theodore Westman, Jane Corcoran, Estha Williams, and Annie Mortimer were in the cast, and were noticeable in their respective parts. The theatre will now be closed for one week, pending an elaborate production of The Spider and the Fly 6.

The Grand Opera House is all topsy-turvy. Painters, plasterers, and others have taken possession, and a thorough renovation is in progress. The theatre positively opens March 6, with Melba and her co. in a star engagement. After that the house will be devoted exclusively to opera, at prices ranging from a dollar down. An operatic stock co. is being formed. Of course, this will be shelved occasionally to make room for attractions of special magnitude, such as Sir Henry Irving. By the way, the great English actor is positively booked to appear at the Grand in March, 1900.

John Philip Sousa, with an orchestra of sixty-five, is expected shortly. His engagement is to be of limited duration.

Barton Hill, who played at the Orpheum recently, has been writing reminiscences of the old California days.

FRED S. MYRTLE.

## DENVER.

Why Smith Left Home at the Broadway Jan. 22-27 has many bright spots in it, and its situations are effectively handled. The treatment is genuinely farcical, and the result highly amusing and entertaining. Then, too, the comedy has the advantage of being interpreted by an excellent co. Considerable work devolves upon Maclyn Arbuckle, who did capitally. Fred Peters and C. Jay Williams as the Frenchman and German were clever. The women in the co. were especially good. Annie Yeamans as the "cook lady" was positively delicious—such facial expression and byplay—and her acting was a treat. Dorothy Usner makes a distinctive creation of the maid, and is decidedly successful in it. She is magnetic and has learned the art of repose. Gertrude Roosevelt in a comparatively unimportant part evidenced decided talent, and was graceful and natural. Blanche Chapman and Rose Snyder were conscientious and effective. Edwin Mayo in Pudd'nhead Wilson 29-4.

At Gay Coney Island at the Tabor 22-28 proved quite as good a drawing card as upon the occasion of its presentation here by Mathews and Bulger last season. The co. was equal to all requirements, and Harry Linton and Jimmie Barry were excellent as Dr. Aiken Payne and Hi Price. Linton, who is a Denver boy, was enthusiastically received, and deserves his success, for his work is clean cut and clever. He is natural and refined in his methods; has a good stage presence, and sings and dances well. Jimmie Barry, too, is a clever youth, who is destined to win out. He is genuinely funny and does not overdo. Tony Hart, Jr., and James H. Bradbury contributed neat character studies, and Alf Holt did some excellent whistling and imitations. Maym Kelso used a fine contralto voice to advantage, and Mattie Lockette and Nettie De Coursey were quite soubrettish and coy. The Sisters Le Page made a deserved hit in their kaleidoscopic singing and dancing diversions. Daniel Sully in Uncle Bob 29-4.

The Orpheum Stock co. has been presenting Beacon Lights 21-28. Several nights during the week have been given over to other entertainments, however. Upon 25 a continuous vaudeville performance lasting from 8 to 12.30 was given under auspices of the Entertainment Committee of the Cattle Growers' Association, which is holding its annual convention in this city. Only delegates were invited, and the theatre was packed. Upon 27 a benefit was given to Manager Frank Readick by his friends and employes, and a fine programme was well presented before a large audience.

The Heart of Chicago was the attraction offered at the Lyceum 22-28, and will be succeeded by Under the Dome.

The Cattle Growers' Association has been holding its annual convention in this city 22-27, and this has tended to make business at all theatres good.

The Tuesday Musical Club, of this city, is a credit to the town, and is doing splendid work. Its public entertainments are of a high order of merit, and one of the most successful ever given by this popular organization was "The Cradle Songs and Dances of the Nations," presented before a magnificent audience at the Broadway Theatre 28. The Committee of Arrangements included Miss H. L. Sims, musical director; Isabel Hill, stage-manager, and Mrs. S. F. Shannon, Mrs. P. M. Cooke, Inez Thornburgh. The programme was in seven scenes, and as many entr'acte specialties. Scene I was a Japanese interior, with Geisha girls and chorus, and Mrs. Otis B. Spencer sang "The Amorous Gold Fish." Scene II a Scandinavian interior, with a lullaby by Charlotte Becker. Scene III depicted a plantation kitchen, and Mrs. R. E. Harris sang "Kentucky Babe," and with Mr. Harris gave "Phœbe Johnsing," and Masters Horace and Joe Davis did a rag time dance. Scene IV represented a Dutch interior, and Jean Tritch sang a Dutch lullaby charmingly, and Réné Pels and Charles Mitchell executed a dance. Scene V represented an old English interior, Mrs. H. B. Whitney sang the lullaby, and the minuet was danced. Scene VI showed an Indian forest. War dances were executed by the "Indians," and Jean Brooks sang a lullaby. Scene VII was a faithful reproduction of a Spanish Garden; Mrs. Theodore Holland sang a Spanish song, Ruby Rothwell executed a Spanish dance, and a number of young ladies danced a bolero. All of the seven scenes were most artistically produced and costumed finely. The entr'acte features were scenes from I Pagliacci, by Jean Brooks and George Crampton; Joe Newman in new songs; dance duet, Hansel and Gretel, Charlotte Becker and Estelle Coleman; George Crampton in old English songs; Scotch sword dance, by Robert Innes and Colin J. Ross; Irish jig, by Bill Nye Hamilton; contralto solos, by Mrs. J. A. Robinson, and violin solo by Eleanor Young.

F. E. CARSTARPHEN.

## MILWAUKEE.

The Thanhouser-Hatch Stock co. gave a production of A Celebrated Case at the Academy 30, that for artistic merit, rich costuming and beautiful scenery could hardly be excelled; the performance went without the slightest apparent hitch, and, considering the short time allowed for preparation, entitles the co. to more than ordinary praise. Eugene Moore, as Lazare, afterward the *pseudo* Count de Mornay, showed complete mastery of the character, acting the role with the utmost composure and grace, every well timed look and gesture adding force to his fine delivery of the lines. Lucius Henderson had a difficult task in the part of Jean Renaud, but he fulfilled it with much credit to himself, and won well earned applause. William Yerance gave one of his highly finished performances as the Duke d'Aubeterre. Frank B. Hatch as O'Rourke furnished the comedy element in his inimitable and clever style. Donald Bowles played Raoul with befitting warmth and earnestness, and Irving Brooks, Samuel Lewis, and R. A. Berthelet added to the general success in lesser parts. Alberta Gallatin, in the double role of Madeline and Adrienne, gave an intensely sympathetic performance, imparting a womanly grace and refinement to her work that was infinitely pleasing. Nan Mifflin's portrayal of Valentine was natural and convincing. Meta Brittain sustained the role of the Duchess d'Aubeterre with dignity and discretion. Mary Davenport was excellent as the Chanoinesse. Lulu Hastings looked and acted most charmingly as Julia, and a clever piece of child-work was contributed by Baby Vavene as Little Adrienne. The parts were all magnificently dressed, the stage settings were beautiful, and the audiences freely bestowed the applause so justly deserved. Christopher, Jr., 6-12, followed by The Ensign.

A Scrap of Paper was played by the Salisbury Stock co. at the Davidson 29 to a full house, and gave entire satisfaction. Benjamin Howard scored another success as Colonel Blake. Francis Byrne gave a life-like impersonation of Sir John Ingram, his clever make-up being entitled to mention. John W. Burton was excellent as Dr. Penguin, and John Daly Murphy was good as Archie Hamilton. Adèle Block gave a spirited and effective portrayal of Susan Hartley. Maye Louise Algen displayed her usual cleverness as Lady Ingram. Eleanor Robson was a vivacious and graceful Lucy Franklin. Ethelyn Palmer was conspicuously attractive as Graham. Lura Comstock did exceedingly well in the role of Mrs. Perkins, and Louise Ripley, James Carew, and Charles Ray contributed good bits. The staging of the piece was exceptionally good. The Charity Ball, in which the co. first opened, will be revived 5-11, after which the co. will vacate the Davidson for a short time to make room for some of the regular bookings of the house.

Isham's Octoroons opened an engagement at the Bijou Jan. 29 to a fair house, and gave satisfaction. The performance was enlivening, some of the musical numbers being well rendered, and several very clever specialties introduced. Gayest Manhattan 5-11, followed by Robert B. Mantell.

Welb and Wachsner's excellent stock co. revived Hans Huckebein at the Pabst 29 to a good sized and delighted audience. Der Neue Herr (The New Master), the latest drama, by Ernst von Wildenbruch, will receive its first American production 1, and Moment Aufnahmen (Instantaneous Photographs), a new comedy, is to be presented 5.

The Milwaukee Musical Society gave a very successful concert at the Pabst 30, Willy Burmester being the chief soloist. Rosenthal will be heard 3.

Louise Vallentine, of The Span of Life, paid a visit to relatives here during the week.

Since the establishment of the stock cos. here the membership of the Elks has largely increased, nearly all the male members of both our stock organizations having been enrolled in the local lodge. Irving Brooks will be the next candidate.

C. L. N. NORRIE.

## JERSEY CITY.

A Lady of Quality was presented at the Academy of Music Jan. 30-4 by Eugenie Blair and co. Although we had been selected as the dog, it was one of the most finished first-nights that has ever occurred in this city, and we have had a few of them. Miss Blair made an excellent Clorinda Wildairs. She was very much at ease, she was perfect in her lines, had the business pat, dressed magnificently, and made an impression that will be lasting with our theatregoers. In the scene where she kills Sir John Oxon she was grand, and her scene where Sir John breaks off with her was true art. The support was remarkably strong. William Bramwell was the Sir John, and he played the part with ease, naturalness and a finish that it was a pleasure to look at. To those who have read the novel the Sir Geoffrey Wildairs of W. B. Arnold was as if he had walked out of the book. The Anne of Adelyn Wesley, the Chaplain of J. H. Sutherland, the Duke of Osmonde of Edgar Baum, the Earl of Dunstanwolde of W. B. Downing, the Lord Humphry Ware of A. L. Sackett, the Lord Eldershawe of George S. Fell, the Lord Charles Lovelace of Gordon Laurence, the Lord Tremlow of Henry Morgan, the Sir Christopher Crowell of J. R. Amory, the Sir Harry Granville of Edwin Gallagher, the Sir Joseph Grumble of W. W. Maurice, the small parts by Willis Morris, Albert Gordon, and William Proctor, the Lady Bettie Tantillon of Lucia Moore, and the Mistress Wimpole of Cora Wells were all done in an excellent manner. The costuming and scenery were magnificent. Business has been excellent throughout the entire engagement. Under Sealed Orders 6-11. Through the Breakers 13-18.

A Female Drummer has crowded the Bijou Theatre at every performance 30-4 and has given the best of satisfaction. From the rise of the curtain to the finish the audience is kept laughing, and the management has filled the piece with a number of clever specialties. Johnstone Bennett as the drummer is immense and appears to excellent advantage. Her specialties are much in evidence. George Richards and Eugene Canfield are the same funny men as of yore, and Willis Sweatnam pushes them hard. Nellie O'Neil is the hit of the show and her specialty is demanded many times. Tony Williams and Oscar Figman render good support. The chorus is large and very good, and there is a remarkably clever quartette of colored singers. The piece is nicely put on and appears to be a gold mine. At any rate Messrs. Blaney and Vance are always in good humor. Steve Brodie in On the Bowery 6-11. Carl Haswin in The Silver King 13-18.

A local captain of police entertained visiting police officials 26 by taking them to the Bijou Theatre to see Daughters of the Poor.

John Mayon, of this city, comedian with The Highwayman, has signed as principal comedian with the Broadway Theatre Opera co. for next season.

Robert Brower, formerly manager of Frederick Warde, is the acting manager of Eugenie Blair's co. in A Lady of Quality. Mr. Brower says the opening performance here Jan. 30 was the smoothest and best first-night trial of any new venture that he has seen in thirty years' experience. Mr. Brower has relatives in this city and a large following of personal friends.

The Robert Davis Association, of this city, which has just made $34,000 on a fair here, gave a theatre party to the ladies who assisted at the fair. It was held at the Academy of Music 1. Mrs. Henderson furnished a pretty souvenir programme for the occasion.

Nellie O'Neil, of Blaney and Vance's A Female Drummer co., is to be featured hereafter with the show. She has signed a five-year contract with this firm, although in receipt of a number of tempting offers.

Charles E. Blaney is at work on a new play.

F. W. Mohn, late of the Lyric Theatre, Hoboken, is the new stage machinist at the Bijou Theatre, succeeding Charles Gudgeon.

WALTER C. SMITH.

## PORTLAND, ORE.

At the Marquam Jan. 23-25 Willie Collier in The Man from Mexico, with a fine co., achieved a great hit. This was his initial appearance here as a star. The first night the show necessitated Director Webber's Orchestra going under the stage on account of the crowd (the second time such a thing has happened this season, and the third in the history of the house), the second night S. R. O., and the third almost a full house. The gross receipts for the three performances were $2,575. So good a business is indeed gratifying, not only to prospective show-givers, but also to the Marquam management and Portland showgoers. It bespeaks for good things theatric a propitious and profitable future here.

Cordray's did good business week ending 28 with Henry W. Langenour's co. in Alabama. The play was very creditably presented by a well-selected co., comprising Wallace Shaw, Richard Scott, Edmund Crane, Lewis Woods, Lawrence Underwood, Zellah W. Covington, Wallace Hester, Agnes Rankin, Mignon Marechal, Lauretta Grace, Sadie Reynolds, and John T. Nicholson.

The fourth recital of the Portland Philharmonic Society's second season took place at the Auditorium 27 before good attendance. The programme was pleasingly participated in by Susie Fennell, Milton Marx, E. C. Spitzner, and W. Bittle Wells, violinists; T. J. Geiser, viola; H. F. Bartels, 'cello; S. Solomon, pianist, and Edouard Blanchard, soloist.

S. Calvin Heilig, who for five years has been the able manager of the Marquam, closed an agreement 28 by which he becomes lessee of the Marquam for five more years. Recently there have been rumors galore that the Marquam was to change hands. It develops now, however, that Manager Heilig has been master of the situation from "A" to "Z," with power to either renew his lease or not. Having faith in Portland's future, however, he decided to re-lease the Marquam. The good business the house has thus far done this season Manager Heilig deemed sufficient guaranty for him to continue its manager. The incoming tide of returning prosperity hereabout foreshadows profitable business in the theatrical line. The Collier three-night $2,575 stand at the Marquam 23-25 can be indubitably cited as an example to Eastern theatrical managers what to expect in business in the Pacific Northwest, with good attractions. Money is easier now than it has been for months, and things pecuniary are "loosenin' up" gratifyingly. This does not only apply to conditions locally, but also to the inland region. In talking with Harry Haywood, the wide-awake and popular manager of the Spokane (Wn.) Auditorium in Spokane, 27, he advised me that the gross receipts of West's Minstrels at the Auditorium 23, 24 (two performances) were $1,900. This exceeded any preceding receipts since Mr. Haywood took charge of the Auditorium, in '90. Mr. West personally congratulated him on so fine receipts. He told Mr. Haywood it was the greatest business he had ever done since he has been a minstrel. Mr. Haywood estimated the week's receipts for week ending 28, with Black Patti 26-28, $4,000 gross. He figures that this season for the Spokane Auditorium will be the most prosperous in the history of the house.

Manager Henry W. Langenour, of the Alabama co., closed an arrangement with Manager Cordray 28 for a two months' run at Cordray's, beginning March 1, of Langenour's Stock co. in repertoire. Manager Langenour purposes installing at Cordray's one of the best stock co.'s that have ever been here. As Manager Langenour is capitalized substantially, the co. will undoubtedly be a good one.

Harry Martell's Merry Makers in Miss Tattler's Troubles opened for a week 29 at Cordray's to S. R. O.

O. J. MITCHELL.

## KANSAS CITY.

Alice Nielsen scored a great personal triumph and was accorded a reception that has never been surpassed by any Kansas City artiste when she made her triumphal return to this, her home city, Jan. 30-4, in The Fortune Teller, at the Coates Opera House. At the close of the second act Miss Nielsen was cheered repeatedly and encored a dozen times, finally coming forward and making a little speech. The house was packed by big audiences throughout the week, and the little singer was made very happy by the many evidences of appreciation by her home people. The Fortune Teller is mounted gorgeously and cast splendidly, and makes a tremendous hit, although it is lacking in the catchy melodies and popular airs that have made so many comic operas successful under less favorable auspices. Eugene Cowles was also most popular, and much of the good music fell to his part. His splendid singing was a delightful feature of the performance. Frank Rushworth, the tenor, was fair. Joseph Cawthorn, Richard Golden, and Joseph Herbert all made individual good impressions, and each helped the other. The chorus was large and astonishingly good looking, and the orchestra was of goodly numbers and an important part of the production. Pudd'nhead Wilson 6-8.

My Friend from India convulsed good sized audiences at the Grand Opera House 29-4. This extremely lively piece was well acted by a clever co. Charles Bradshaw played the leading part of the pork packer and Ernest Warde was also good as the son and George Mack fair as the barber. Ethel Strickland and Gertrude Strickland both played charmingly, and Ada Gilman as the German servant was good. Brown's in Town 5-11.

The bill at the Auditorium 30-4 was The Ensign. The Woodward Stock co. appeared to good advantage, and Wilson Enos in his make-up gave a wonderfully striking impersonation of President Lincoln. Frederick Montague as Ben Baird, Walter J. Green as the villain, Carl Smith Searle as Coxswain Dudley, Bertha Creighton as the sweetheart, and the others acquitted themselves admirably. The stage settings were particularly fine. Cyrano de Bergerac 5-11.

Melodrama continues to be popular at the Gilliss, where The Pay Train ran its course 29-4 and was enjoyed by good sized audiences. Alone in Greater New York 5-11.

A performance that was wonderful in its way was given by ten little children, pupils of Louise Lemmon's School of Acting, at the Coates


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26. The play was Romeo and Juliet. Helen Fairlamb played Juliet, giving an intelligent interpretation. Romeo was played by Marguerite Graham, who was also effective. Among the other members of the cast were Laurel Cooper, Wilson Duncan, Ambert Haley, and several others. The performance was so successful that it was repeated 28. Helen Fairlamb, the little leader of the co., has been prominent in a number of child productions, and is a pretty little miss of about eight years, who seems to understand well the lines she delivers and is a faithful worker.

FRANK B. WILCOX.

## MONTREAL.

The last two weeks have been full of big and novel theatrical events in Montreal. Last Thursday, 26, the concert given by some of the artists from Grau's Metropolitan Opera co. drew together one of the largest audiences seen here in a long while. Her Majesty's was packed to the doors, and that at prices ranging from $1 to $4. Madame Sembrich, Pol Plançon, Campanari and Saligmac were the singers, and Katherine Ruth Heyman pianiste. All the artists were enthusiastically received.

Sauer played before a large and enthusiastic audience Monday, 30, in the Windsor Hall.

Yankee Doodle Dandy opened to good business at the Academy 30. Walter Jones and Louis Wesley proved a host in themselves, and kept the fun going fast and furious. Mrs. Fiske 6-11.

The appearance of Henry Lee in Cyrano at Her Majesty's was an event of considerable dramatic importance, as it is the first visit of this much talked of play to Montreal, and a good sized audience gathered together to witness it. Mr. Lee's performance of Cyrano leaves little to be desired. He portrays the complex character through all its many phases with the thorough appreciation of an artist. The supporting co., as a whole, was fairly capable. Adelaide Alexander's Roxane was good in the lighter parts, but is artificial and lacks sympathy in the more serious scenes. The play was staged and costumed well.

J. Brown, M.D., a farcical comedy, by W. A. Tremayne and the late Logan Fuller was produced for the first time on any stage by the Français Stock co. 30. As usual, the co. gave a very capable performance. Walter Townsend as the absent-minded and much-worried Joseph Brown, who does duty for his cousin, Jack, and gets all the latter's misdemeanors laid at his door, was excellent. Hallett Thompson was also good as the aforesaid cousin. Richard Sherman and Harry W. Rich were very amusing as Judge Hallam and Lawyer Telfer, and a specially good piece of work was done by Morris McHugh as the doctor's boy, Peter. Charlotte Deane as Ruth Ashton, a charming young woman with advanced ideas, did very clever work. Nellie Callahan made a fascinating Kate Hallam and Esther Moore a capable Mrs. Telfer. Alma Aiken, a newcomer, made a very favorable impression as a New England spinster, and Marion Kilby made the most of Mrs. Benson, the housekeeper. The vaudeville bill, headed by the Whitney Brothers, was above the average. The Idler 6-11.

Hogan's Alley opened to fair business at the Queen's Theatre. There are a great many specialties, most of them good, notably the acrobatic turn of Eddie O'Dell and the dancing of Mazie King. Paul Cazeneuve 6-11.

The annual drive of the Théâtre Français employes took place after the performance 28. They drove to Pelican's Hotel, Back River, where a most enjoyable evening was passed. Walton Townsend was chairman and W. E. Phillips the guest of honor.

W. A. TREMAYNE.

## DETROIT.

The most notable engagement of the season so far was that of Richard Mansfield in Cyrano de Bergerac Jan. 26-28. It gave the utmost satisfaction to those who were so fortunate as to be able to attend. The way in which speculators gobbled the tickets was a serious hindrance to many who had intended to see the play. Of the fortunate class above referred to there were two kinds—those who were sufficiently possessed of worldly means to afford to pay from two to three times the regular price of tickets, and those who exposed themselves to the inclemency of the weather and stood in line from four to twenty-four hours, as the case might be. For those who did not belong to either of the above divisions the only consolation was in the reading of the play, which was offered at all the book stalls in the city. In the first place, the management raised the price of seats one-third, the only time this has been done for a native attraction. The raising of the prices was possibly a hardship to some people, but when the speculators took a hand in it and bought nearly the whole house up, and sold the tickets at from $4 to $6 a seat, there was a great deal of indignation expressed by the regular patrons of the theatre. It is to be regretted that the speculation was not confined to the regular professional speculators, which might not have been so bad, but our citizens took a hand in it, too, and some of them bought seats in blocks of 100 and more, sold them at 100 per cent. advance and over. The management of the theatre was roundly condemned, both in the press and by the public, for allowing this sort of thing, but they claim they were unable to prevent it. No such demand for seats has been seen here for many a year. The sale opened at 7 o'clock Monday morning, and the first man presented himself in front of the box-office at 7 o'clock Sunday morning. At 12 o'clock Sunday night there were 150 people in line. Monday morning the line was a block and a half long. The worst of it was that people who had waited for hours in the line found everything sold out when they got to the box-office. The first dozen men or so had gobbled the whole house. All this would seem to prove that Mansfield is a drawing card, but it has been questioned whether it was Mansfield or the play. Stuart Robson was the attraction 30-1 in The Meddler. Marie Burroughs, who is associated with Mr. Robson, is immensely popular in this city. E. H. Sothern 2-4.

At the Lyceum 30-4 What Happened to Jones is running. The co. handling it this season is a splendid one, including George Boniface, Jr., and Gerald Griffin. It is drawing crowded houses. A High Born Lady 5-11.

At Whitney's John Martin's Secret opened 30 for the week. The World Against Her 5-11.

KIMBAL.

## NEW ORLEANS.

M. Charley's opera co. presented Reyer's Sigurd at the French Opera House Jan. 26, and from an artistic standpoint the production was the most successful of the operatic season. This opera is one of the most popular in the extensive repertoire of the co., and its presentation here is another triumph for the management. M. Gibert appeared as Sigurd and his interpretation of the role was highly meritorious. A better tenor has never been heard in this community, and the fact is realised and appreciated by operagoers in general. M. Gaidan as Gunther was effective and sang his part of the score accurately. Bouxman as Hagan was imposing, and was vociferously received and encored. Madame Fierens, who is always to be relied upon, was the Brunhild. Her impersonation of the legendary heroine was above criticism. Madame Berges was a queenly Hilda, and Mlle. Marochetti was pleasing as Uta. The chorus and orchestra were perfect and the ballet satisfactory. The bill was repeated 28. At the matinee 28 Les Mousquetaires au Couvent. La Favorite matinee 29. La Reine de Saba 29. Le Trouvere 21. Cavalleria Rusticana and La Navairraise Feb. 1.

At the Grand Opera House the Punch Robertson co., in its second week, 29-4, presented The French Cavalier in a satisfactory manner. Several specialty artists were seen, including Mr. Fahey and Miss Lewis, and the Boston Ladies' Military Band gave an interesting concert of popular and classic music. Same co. Feb. 5-11. Tim Murphy 12.

Large audiences greeted the Hopkins Stock co. at the St. Charles Theatre 29-4, when The Plunger and some clever vaudeville attractions, including Cushman and Holcombe, the Carpos Brothers, and Matthews and Harris were the offering. The Wages of Sin 5-11.

The Herrmanns were here 29-4 and gave an interesting and novel exhibition. The beautiful gowns and dances of Madame Herrmann were worth the seeing, and the two entertainers drew well during their stay. Sousa 5. Under the Red Robe 6-11.

Jack and the Beanstalk appeared here 29-4. Roland Reed 5-11. The Bostonians 12-18.

J. MARSHALL QUINTERO.

## BUFFALO.

The Belle of New York closed a big week's business at the Star Jan. 28, and was followed by De Wolf Hopper in The Charlatan for three nights. Mr. Hopper had a successful though in no wise a remarkable engagement. The opera was well staged and contained some catchy melodies. The French Maid 2-4. Sporting Life 6, 7.

Steve Brodie, in his familiar On the Bowery, played to big business at the Lyceum 30-4. The play is of the sort that pleases Lyceum patrons. McFadden's Row of Flats 6-11.

Barney Fagan has been here for two weeks past working on several new sketches, which will shortly be seen in vaudeville.

Dr. John J. Alexander amused a large audience at the Star 29 with his clever entertainment, consisting of tricks of legerdemain.

Minnie Edwards, of A Dangerous Maid, has been obliged to leave that organization on account of serious illness. At last reports Miss Edwards was on the way to recovery.

Emmett Drew, of the Wilbur Opera co., who has been confined in the Meadville, Pa., City Hospital for the past nine weeks with typhoid fever, writes me that he expects to rejoin the co. within a few days.

Steve Brodie, during his engagement in this city, rented a store on Main Street, and stocked it with toys and notions of various sorts. He then advertised that the proceeds of the sales would be devoted to certain charitable purposes. Steve is in personal charge of the store.

The St. Louis Dramatic Circle is engaged in active rehearsals for its forthcoming production of Rip Van Winkle at Music Hall 9.

Eloise Mortimer is at present at her home in this city. She has been seriously ill with typhoid fever for the past three weeks.

Fred Wren will have a benefit at the Lyceum Theatre 5. Many well-known professionals have volunteered.

B. P. O. E. 23 have finally decided not to hold their annual benefit at the Court Street Theatre as has been announced. The affair will take place at either Shea's or the Star Theatre.

RENNOLD WOLF.

## ST. PAUL.

The Sign of the Cross was presented at the Metropolitan Opera House Jan. 30-4. Willie Collier 12-15. Alice Nielsen 16-18.

The Brothers Byrne appeared in their new production, Going to the Races, at the Grand Opera House 29-4, opening to a full house. The Brothers Byrne, during previous visits to St. Paul, made a very good impression in Eight Bells. They do not appear to as good advantage in Going to the Races, nor does the comedy take as well with the patrons. John F. Byrne did some clever sketching during the pleasing rendition of descriptive songs by Helene Byrne. They sang and danced together very cleverly, and received rounds of applause. The brothers, John F., James, and Andrew Byrne, in their pantomimic acrobatic work met with favor. The fire scene is very funny and caught the house. Viola Sheldon's songs were encored heartily. The McDonald Brothers appeared in sketch and song. The scenes at the race track were quite exciting. H. M. Herbert, Fred B. Sawyer, and others made the most of their parts. Hopkins' Trans-Oceanics 5-11. A Parlor Match 12-18.

Viola Sheldon, Harry A. Fisher, and the McDonald Brothers joined Going to the Races here.

A very creditable performance of The Pirates of Penzance was given by local amateurs, under the direction of Henry De Lorme and Vina Avery Smith, at the Metropolitan Opera House 26, 27 to fair audiences. C. B. Yale's contralto voice was heard to advantage in the role of Ruth. Kathryn Gray was pleasing as Mabel. Lucille Egan, Lottie Arrivee, and Minnie Geib sang well. The leading male parts were well sustained by Messrs. McWilliam, Arrivee, McCaffery, Myron, and Dreher. The chorus did good work.

Willie Burmeister and Mlle. Jeanette Darno will appear in concert at the People's Church 31.

Moritz Rosenthal will make his bow before a St. Paul audience at the People's Church 6.

Manager L. N. Scott, of the Metropolitan Opera House, returned Sunday, 29, from a three weeks' visit in the East.

GEORGE H. COLGRAVE.

## INDIANAPOLIS.

The Grand Stock co. gave Mr. Barnes of New York in an admirable manner Jan. 30-4. The entire co. appeared. Howell Hansel won new laurels in the title-role. Hardee Kirkland as Count Danella gave an admirable portrayal. Allen Patton as Anstruther was very good. Frederick Conger did clever work in the dual role of Antonio Paoli and the railway guard. Mr. Sheldon, Mr. Bradford, and Mr. Miles were well cast. Lavinia Shannon was seen to advantage as Marina Paoli. Miss Daily was charming as Enid Anstrather. Marion Berg, Miss Field, and Miss Bridges handled their roles well. The settings upheld the good reputation of Stage-Manager Walter Clarke Bellows. Diplomacy 6-11. Too Much Johnson, Men and Women, The Senator, Lord Chumley, and other equally strong plays will be produced in the near future.

The Sign of the Cross was the offering at English's 26-28. E. H. Sothern, always a favorite here, was welcomed by large audiences 30, 31 in The King's Musketeers and A Colonial Girl. Mr. Sothern has an admirable co. Stuart Robson 2. W. H. Crane 3, 4. 'Way Down East 6-8. A Day and a Night 9-11. Sol Smith Russell 13, 14.

When London Sleeps at the Park 30-1 drew fair audiences. The co., with a few exceptions, is competent. At Piney Ridge 2-4. The Air Ship 6-8. Newall's Cyrano de Bergerac 9-11. Hyde's Comedians 13-18.

Bert Dasher, a native of the Hoosier capital, is here in the interests of A Day and a Night, and incidentally shaking hands with scores of friends.

The souvenir nights at the Grand are proving an unqualified success. Photographs of a member of the stock co. are distributed on the opening night of each production.

J. J. Murdock, manager of the Temple Ladies' Orchestra, will increase his co. from twenty-one to thirty-three members and take the road during the Summer season, playing park dates exclusively.

ALLEN E. WOODALL.

## MINNEAPOLIS.

At the Metropolitan Theatre Haverly's Minstrels gave an exceptionally strong bill to good business Jan. 26-28. The co. includes several well-known entertainers in this line, notable among whom are Billy Rice, whose comic songs were irresistibly funny; Neil O'Brien, Arthur Deming, Harry Tally, Charles E. Forman, John W. Early, and Richard Chalfort. A feature was the specialty of the Nichols Sisters. The Sign of the Cross 6-11.

The Danz Symphony Orchestra gave an enjoyable concert at the Metropolitan Theatre 29 before a large and appreciative audience. A harp solo by Frank Billiter, a local musician, was received with marked favor.

The Joseph Hart Specialty co. opened a week's engagement 29 at the Bijou Opera House with a strong vaudeville bill, and made an emphatic hit. The performance was one of the best of its kind ever seen here. Joseph Hart and Carrie De Mar caught the house in their neat sketch, Dr. Chauncey's Visit. Lavender and Tomson, M. Rudinoff, Charles T. Aldrich, the Brothers Damm, Yorke and Adams, Valmore, and Ethel Levey also contributed entertaining specialties. Going to the Races 6-11.

George F. Wendling lectured at the Lyceum Theatre 28 before a large and brilliant audience.

Erik Bogh's En Lille Datter was presented at Dania Hall 29 by a local dramatic co., under the direction of Mr. and Mrs. Erik Oulie, before a large and pleased audience.

The second concert of the Philharmonic Club will be given at the Lyceum Theatre 7. An excellent programme has been prepared, in which the Spiering Quartette and Christine Neilson Dreier will be heard.

The pupils of the Manning College of Oratory and Dramatic Art gave a recital in the College auditorium 30, presenting scenes from The Merchant of Venice, The Love Chase, Pauline Pavolonia, and An Obstinate Family.

F. C. CAMPBELL.

## LOUISVILLE.

The Carpetbagger, of which Opie Read, the novelist, who is a former resident and a popular man in this city, is part author, was seen in Louisville for the first time Jan. 30-1 at Macauley's. Tim Murphy has a particularly well-fitting part, and was aided by an unusually good co. Business good, notwithstanding the exceedingly inclement weather. William H. Crane 2.

The Wheel of Fortune, with numerous mechanical effects, attracted good business at the Avenue Theatre 30-4. The play was in the hands of a good co. The Little Dunkardess 5-11.

Gloriana was the bill offered by the Meffert Stock co. at the Temple 30-4. All of the old favorites were seen to advantage, notably Adolph Lestina, C. F. Gibney, and Thomas M. Reynolds. The newcomers, Verne Castro and Frank Kendrick, again scored hits. The Streets of New York 6-11.

Seats are selling rapidly for the Sousa concert at the Auditorium 13. Manager James B. Camp announces that he has secured the Theodore Thomas Orchestra for two concerts at the Auditorium April 15, 16.

The Dramatic Club gave an exceptionally finished performance of Pinafore 27.

A gavotte, composed by Osborne McConathy, a rising young local musician, was performed in public for the first time at the Dramatic Club performance 27. Mr. McConathy was the musical director upon that occasion.

The Elks enjoyed a social session 28, when a venison lunch was served, a successful Nimrod of the lodge contributing the deer.

CHARLES D. CLARKE.

## PROVIDENCE.

Annie Russell in Catherine was the attraction at the Providence Jan. 30-4. The Dog in the Manger was booked for 6-11, but the management have substituted The Village Postmaster for that week. Andrew Mack 13-18.

The Star Theatre was dark 30-4, the management having canceled Human Hearts, which was booked for the week. The Tarrytown Widow 6-11.

The Boston Symphony Orchestra gave its fifth concert at Infantry Hall 1 before the usual large audience. Adele Aus Der Ohe was the soloist. Banda Rossa 9.

The Providence Philharmonic Orchestra, under the direction of Hans Schneider, announces its first annual concert for 7 at Association Hall.

Here is an illustration of the good and prompt work done by that noble charity, the Actors' Fund of America. One day last week I received a letter from a sick and destitute actor in this city—a man whom I have known for several years—asking me to call and see him. I called, and he asked me to present his case to the Fund, which I did. On the morning of the second day I received a letter from Secretary Adolph Bernard, saying that the Executive Committee had granted the actor a certain sum, and that it had been forwarded to him. The next morning I received a letter from the actor acknowledging the receipt of the money.

In my letter last week, referring to Sol Smith Russell's new play, The Hon. John Grigsby, I congratulated Author Klein, Comedian Russell, and Manager Berger. The type said "Arthur" Klein, etc.

HOWARD C. RIPLEY.

## COLUMBUS.

The Southern has been dark since the Mansfield engagement Jan. 24. Stuart Robson 3. 'Way Down East 9-11.

The Valentine Stock co. at the Grand produced Romeo and Juliet 30-4. The Juliet of Rose Stahl surprised her most ardent admirers, and the rest of the cast did exceptionally well. Robert Rogers, William Bonelli, Jack Webster, and Louise Mackintosh gave finished interpretations. The Ticket of Leave Man next week.

At the High Street Clifford and Huth in A High Born Lady filled the house on their return date 26-28. The attraction is a good one, and deserves success. Vanity Fair did a good business 30-1. Several of the specialties were good. Ralph G. Johnstone, trick cyclist, scored heavily. When London Sleeps 2-4. The Man-o'-War's Man 6-8. The Cherry Pickers 9-11.

J. B. DAVIS.

## PITTSBURG.

Joseph Murphy opened Jan. 30 at the Bijou in Shaun Rhue to a large house. The Kerry Gow was underlined. Next week, In Old Kentucky.

At the Alvin the Jefferson De Angelis Opera co. opened 30 in The Jolly Musketeer. De Wolf Hopper will follow.

A Texas Steer was the attraction at the Duquesne week of 30-4. Business was good all week. Natural Gas will follow.

At the Avenue Theatre Sweet Lavender was given by the stock co. 30 to good attendance. The Fatal Card 6-11.

The Jilt was the bill at the Opera House 30. Next week the stock co. will be seen in Jane.

The Red, White and Blue will come to the Bijou 13.

R. M. Gulick has returned from the East.

E. J. DONNELLY.

## CLEVELAND.

At the Euclid Avenue Opera House A Day and a Night was the attraction Jan. 30-4. Jefferson De Angelis 6-11.

Clifford and Huth appeared at the Lyceum Theatre in A High Born Lady 30-4. A Trip to Coontown 6-11.

In a new dress Peck's Bad Boy held the boards at the Cleveland Theatre 30-4. When London Sleeps 6-11.

The Singers' Club gave a concert at Association Hall 2.

Emil Sauer, the pianist, will be heard at the Grays' Armory 13.

WILLIAM CRASTON.

## GALVESTON.

The Prisoner of Zenda was cordially received by a large audience at the Grand Jan. 24. The Klimt-Hearn co. opened a half week's engagement 29 and packed the house afternoon and evening, presenting The Lost Paradise and Shadows of a Great City, interspersed with specialties and wareograph pictures. The performances gave general satisfaction and it is safe to predict a continuance of good business.

C. N. KNOSS.


# MORPHINE!

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# CORRESPONDENCE

## ALABAMA.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): Large house greeted the war scope Jan. 25-27. Peruchi-Beldeni co. opened for a week 31, presenting A Venetian Romance to S. R. O. ==MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): The Herrmanns to fair audience 24. Andrews Opera co. presented Martha, Cavalleria Rusticana and The Pirates of Penzance to large and enthusiastic audiences 25, 26. Jack and the Beanstalk 27. Roland Reed 31.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): Barlow Brothers' Minstrels Jan. 25; large audience. Uncle Josh Spruceby 27; fair business. Arnold's Fun Makers opened a week's engagement 30, presenting A Trip to Boston to good business.

MOBILE.—THEATRE (J. Tannebaum, manager): The Bride Elect Jan. 23. The Herrmanns 27; good business. Adelaide Herrmann's dances were features. Jack and the Beanstalk 28. Myrkle-Harder co. 30-2. Roland Reed 3-4.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Theiss, lessees): The Bride Elect Jan. 24. Roland Reed in His Father's Boy 30 to large business. Wilbur Opera co. 31-6.

TUSCALOOSA.—ACADEMY OF MUSIC (Cochrane and Rabitte, managers): Dark. ==ITEM: Manager R. G. Rabitte will be married to Nellie Stewart 1.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): The Herrmanns drew a large audience Jan. 25. Roland Reed in The Wrong Mr. Wright 1.

## ARIZONA.

PHŒNIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): South Before the War Jan. 21; good business; pleased. Mahara's Minstrels 1. Tennessee's Pardner 8. Local minstrels 10. A Contented Woman 13.

## ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Murray and Mack in Finnigan's Ball Jan. 25; S. R. O.; audience enthusiastic. A Bachelor's Honeymoon 26; full house; pleased audience. Sowing the Wind 27. Marie Wainwright 3. Scalchi Concert co. 7. Sousa's Band 11. El Capitan 14. Roland Reed 20. The Dazzler 21. A Day and a Night 22.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Murray and Mack in Finnigan's Ball Jan. 23 pleased a crowded house. Miss Francis of Yale 26; performance excellent. A Bachelor's Honeymoon 28; poor business. Passion Play pictures 30, 31. Imperial Minstrels 1. Edward Baxter Perry 3.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, Manager): Under the Red Robe Jan. 24. My Friend from India 26; excellent performance; good house. McLean-Tyler-Hanford co. 30. Scalchi Concert co. 4. Marie Wainwright 6. Town Topics 9 Barlow Brothers' Minstrels 16. The Dazzler 20.

PINE BLUFF.—OPERA HOUSE (Charles Senyard manager): Miss Francis of Yale Jan. 23; fair house; good co. Murray and Mack in Finnigan's Ball 24; full house; satisfactory performance. A Bachelor's Honeymoon 26; small house; poor co. Barlow Brothers' Minstrels 3.

LITTLE ROCK.—CAPITAL THEATRE (R. L. Thompson, manager): Under the Red Robe Jan. 25. Sowing the Wind 26. A Bachelor's Honeymoon 27; crowded house; fair performance. The Prisoner of Zenda 2.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): Schumann Concert co. Jan. 30; good house and concert. Passion Play pictures 2. Ferris Comedians 6-11. Alba Heywood 13.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Vernon, hypnotist, Jan. 15-25; large audiences.

## CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Hi Henry and his merry minstrels gave a most excellent show Jan. 23-28, being so successful that the engagement will continue 29-4. Frank Daniels 8-11. ==BURBANK THEATRE (Clark A. Shaw, manager): Nance O'Neill closed her third and last week's engagement 29, appearing in East Lynne, Oliver Twist, True to Life, and Led Astray to satisfactory business. Tennessee's Pardner 30-4. A Contented Woman 6-11.

SAN JOSE.—AUDITORIUM THEATRE (Charles P. Hall, manager): A Midnight Bell Jan. 23; good business; pleasing performance. Yon Yonson 24; good business. Two Married Men 27. A Contented Woman 30. ==ITEM: The new Victory Theatre will open 2 with the James-Kidder-Warde co.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): James-Kidder-Warde co. in The School for Scandal Jan. 25; crowded and enthusiastic audience. Nance O'Neil 3.

WOODLAND.—OPERA HOUSE (E. E. Webber, manager): Jessie Shirley co. closed a week's engagement Jan. 21 in Under Two Flags; full houses all week. A Contented Woman 2. Janet Waldorf 10, 11.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

## COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Daniel Sully in Uncle Bob Jan. 23 to big business; performance good. At Gay Coney Island 29; large business; performance good. Linton and Barry in the leading parts were very good. West's Minstrels 2. South Before the War 5. Shaft No. 2 6. Lewis Morrison 12. John L. Sullivan co. 15.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Dorothy Morton Opera co. Jan. 26 in The Beggar Student were received by good houses. Daniel Sully in Uncle Bob 28; good house and performance. ==ITEM: The Dorothy Morton and Daniel Sully cos. were entertained by the Elks in their new home.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): South Before the War 9. Lewis Morrison 16. John L. Sullivan co. 20. Sousa's Band 28.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Dorothy Morton Opera co. Jan. 24, 25 in Giroflé-Girofla and The Beggar Student to good business. Daniel Sully 27 in Uncle Bob to large and pleased audience.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Eli Perkins Jan. 24; big house. American Concert co. 27; good programme; small house. Lewis Morrison 4. W. H. Smith 9. A Boy Wanted 11.

ASPEN.—WHEELER 'OPERA' HOUSE (Billy Van, manager): Dark.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

## CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Della Fox and an excellent co. played to a crowded house Jan. 26 in The Little Host. The bright comedy was received enthusiastically. Francis Wilson 30 in The Little Corporal. The Elks' benefit 31 proved a winner and the organization are to be congratulated upon their progressiveness in offering such an entertainment. The minstrel first part, entirely local, was excellent. Harry Lacy and Ida Van Siclen played Bob Rackett's Pajamas, Miss Van Siclen scoring heavily. Mr. Lacy, seen for the first time here in some years in light comedy, disappointed his acquaintances. Frank Connor came up specially for An Evening After Dinner, and with Belle Feuchtwanger, one of our best amateurs, won distinction in Mr. Wylie's pleasing little play-

Bt. Denman Thompson in The Old Homestead 2 to S. R. O. As usual his work was beyond criticism. Sharkey Specialty co. 3. John Drew 4. Gounod Society 9. The Telephone Girl 10. Henry Miller 14. The Air Ship 17, 18.==GRAND OPERA HOUSE (Breed and McKenna, managers): Roeber and Crane Brothers 30-4. Rentz-Santley co. 6-8. The Heart of Chicago 9-11. Night Owls 13-15. Al. Martin's U. T. C. 16-18.==ITEMS: Frank A. Connor was the guest of the Misses Feuchtwanger while here 30, 31. The Elks gave a banquet to those who assisted in their entertainment after the performance 31.—Isabelle Irving was entertained after the play 4 by her many friends in the city.—Denis O'Sullivan, of Francis Wilson's co., came near missing the performance 30. He went to the station to see a friend off for Boston and boarded the train, which started before he could leave. He was carried to Meriden, but caught a train back and reached the theatre at 8:00, delaying the performance but little.—The soloists for the Gounod concert are Yvonne de Treville, Edith Miller, Evan Williams, and Herbert Witherspoon.—Manager Poli announces that he will break ground for his new theatre the first of March and open the house in August. JANE MARLIN.

**HARTFORD.**—PARSONS' THEATRE (H. C. Parsons, manager): Corse Payton finished his week's engagement of Jan. 22 to crowded houses. Denman Thompson in The Old Homestead 30 to S. R. O. It was played with all the old-time merriment and pathos and received the same warm welcome as in days of yore. John Drew in The Liars 31. Francis Wilson 2, 3. Sharkey Vaudeville co. 4. The Telephone Girl 7. Stetson's U. T. C. 9, 10.== HARTFORD OPERA HOUSE (Jennings and Graves, managers): Large audiences were the rule with the Gay Masqueraders 26, 28. The main drawing power was the daring and wonderful act of Adgie and her lions. The Australian Beauties 30, 31 presented a typical burlesque and vaudeville bill that drew well. The Girl I Left Behind Me 1, 2. Chattanooga 3, 4. The Spooners 6-11.==ITEMS: Harry Stengle has resigned as treasurer of Parsons' to become advance agent of a new attraction.—While Co. K. of the local First Regiment, were encamped near Portland, Me., last Summer they received many kindnesses from the family of C. H. Clark, of The Old Homestead, whose farm was adjacent to the camp. The members of Co. K showed their appreciation by giving a banquet to Mr. Clark during his sojourn here.—Evelyn Francis Kellogg, of this city, who has attained prominence as an elocutionist and an amateur opera singer, recited by invitation before the Professional Woman's League in New York recently. She was commended highly.—F. W. Lloyd, formerly manager of Proctor's Opera House, in this city, passed through here the other day ahead of The Turtle. His co. was booked at Parsons' 4, but canceled and will appear later. A. DUMONT.

**NORWICH.**—BROADWAY THEATRE (Ira W. Jackson, manager): Chattanooga before a small audience Jan. 25; play and co. disappointing. Field's Minstrels gave a satisfactory performance 28 to a large house. Many admirable specialties were introduced. The setting of the first part was very attractive. Corse Payton's Stock co. opened for a week 30 to good business in Woman Against Woman, to be followed by Denise, The White Slave, The Runaway Wife, Only a Farmer's Daughter, Alone in London, An Unequal Match, Cyrano de Bergerac, and A Member of Congress.

**BRIDGEPORT.**—SMITH'S THEATRE (Edward C. Smith, manager): The Girl I Left Behind Me Jan. 26-28. The Ivy Leaf 30-1; large houses; clever performance. Knobs o' Tennessee 2-4. Stetson's U. T. C. 5-7. Human Hearts 9-11.==PARK CITY THEATRE (G. B. Bunnell, lessee): Callahan's Faust 28; big house. Francis Wilson in The Little Corporal 1. The Old Homestead 2. John Drew 3. Tom Sharkey Vaudeville co. 5. The Telephone Girl 11. Oratorio concert 8.

**WATERBURY.**—POLI'S THEATRE (Jean Jacques, manager): Denman Thompson in The Old Homestead Jan. 31; S. R. O. U. T. C. 2.==JACQUES OPERA HOUSE (Jean Jacques, manager): Chattanooga presented by an excellent co. pleased good audiences 26-28. Pitman Comedy co. commenced a week's engagement 30 to large audience, giving satisfaction. Repertoire: The Red Cross Nurse, La Belle Marie, The Electrician, The Black Flag, Queena, Article 148, The Opium King, and The Fortune Hunter.

**NEW BRITAIN.**—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Della Fox in The Little Host Jan. 27; large business; satisfaction given. The Girl I Left Behind Me 31. Francis Wilson in The Little Corporal 1. John Drew 3. Wilbur Opera co. 6-11. == OPERA HOUSE F. W. Mitchell, manager): Chattanooga 31; poor house; co. and scenery good and deserved better patronage.

**DANBURY.**—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Joshua Simpkins Jan. 28; large house; performance fair. Under Sealed Orders 2; large house; performance excellent. E. E. Vance co. 20-22.

**MERIDEN.**—OPERA HOUSE (A. Delavan, manager): Bennett and Moulton cc. closed a successful week Jan. 28. Joshua Simpkins 31; S. R. O. Stetson's U. T. C. 4. Sharkey Vaudeville co. 8.

**WILLIMANTIC.**—LOOMER OPERA HOUSE (John H. Gray, manager): Chattanooga 1; fair attendance. Barrington Stock co. 6-11. Stevens and Barnet's Quadrooms 15.

**MIDDLETOWN.**—THE MIDDLESEX (Middlesex Assurance Co., managers): Denman Thompson in The Old Homestead delighted an audience and completely filled the house 3.

**TORRINGTON.**—OPERA HOUSE (F. R. Matthews, manager): Edwin Maynard co. closed Jan. 28 to big business. Stevens and Barnet's Quadrooms 7. Our Irish Visitors 9. Olympic Dramatic Club (local) 10, 11.

**NEW MILFORD.**—OPERA HOUSE (J. R. Johnson, manager): Joshua Simpkins Jan. 27; good co.; good house. Howe's wargraph 13.

**STAMFORD.**—GRAND OPERA HOUSE (I. M. Hoyt, manager): Field's Minstrels Jan. 27; crowded house; performance excellent. The Ideals 1-4.

**SOUTH NORWALK.**—HOYT'S THEATRE (I. M. Hoyt, manager): Under Sealed Orders 2. The Ideals 6-11.

**WINSTED.**—OPERA HOUSE (J. E. Spaulding, manager): Dark.

## FLORIDA.

**KEY WEST.**—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Peters' Comedy Co., headed by Phil W. and Nettie Peters, opened for four nights Jan. 24 to good business; performance good. The Nilsson Flying Ballet 6-11. Eunice Goodrich co. 23-25. ==ITEM: Levitt and Seaman's Dog and Pony Show opened Jan. 30 to S. R. O.; this is the first tent show that has visited here in six years, which accounts for the business; performance fair. They will go from here to Cuba.

**TAMPA.**—AUDITORIUM (John N. Phillips, manager): Secret Service Jan. 23. Richards and Pringle's Minstrels to largest house of season 27; performance good. A Stranger in New York 28; large and pleased audience. Old Glory 30. Peters Comedy co. 2-4.==ITEM: Manager Phillips has been appointed manager of the race track.

**PENSACOLA.**—OPERA HOUSE (J. M. Coe, manager): Myrkle and Harder co. Jan. 23-27 in The Little Sinner, My Uncle from India, Free at Last, and The Heart of Justice. The Herrmanns 28; good house. Hettie Bernard Chase co. 30-3. Sousa's Band 4.

## GEORGIA.

**ATLANTA.**—LYCEUM (Eugene Sanger, manager): This theatre has changed hands again this season. Manager William Sharp retired 1, and Eugene Sanger, of the Lyceum Stock co., assumed control. The stock co. will continue indefinitely. The bill Jan. 31-2 was The New Magdalen. Florence Stone and Randolph Murray assumed the leading roles and were well received. Despite bad weather this co.'s business was good.== GRAND: Roland Reed 27, 28 in his new play, His Father's Boy. William H. Crane 18, 19 in The Head of the Family and A Virginia Courtship. The Bostonians 30, 31. Devil's Auction 1. Sousa's Band 2. Otis Skinner 3, 4. A Stranger in New York 6, 7.== COLUMBIA THEATRE: Side Tracked 30-1. Aubrey's Dramatic co. 6-12.==ITEM: Helen Betram, of The Bostonians, had the misfortune to almost lose her voice while singing a solo in The Serenade during the engagement here. She recovered the following day and appeared at the matinee.

**AMERICUS.**—GLOVER'S OPERA HOUSE (George H. Fields, manager): A Stranger in New York Jan. 25; large and delighted audience. Peruchi-Beldeni co. 26-28 in Only a Blacksmith's Daughter, Rip Van Winkle, and A Georgia Cracker; fair and delighted audiences. Sousa's Band 1. Andrews Opera co. 3, 4. Schubert Concert co. 7.

**ROME.**—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Arnold's Fun Makers Jan. 23-28; performances and business poor. Plays presented: Only a Tramp, or A Soldier's Return, My Wife's Husband, Peck's Bad Boy, Our Jonathan in Cuba, The Two Orphans, and A Trip to Boston. A Stranger in New York 9.

**SAVANNAH.**—THEATRE (David A. Weis, manager): Otis Skinner in Rosemary Jan. 27, 28; excellent performances; good audiences. Sousa's Band delighted two packed houses 30. A Stranger in New York 1; good performance; large house. The Bostonians 3. Devil's Auction 4. Peters Comedy co. 6-11.

**COLUMBUS.**—SPRINGER OPERA HOUSE (Springer Brothers, managers): A Stranger in New York Jan. 23 was well given to a good audience. Roland Reed 24 drew a full house and gave a satisfactory production of The Woman Hater. Andrews Opera co. 30, 31. Otis Skinner 1.

**MACON.**—ACADEMY OF MUSIC (Henry Horne, manager): A Stranger in New York Jan. 24 pleased a good house. Roland Reed in The Woman Hater 25; performance and receipts good. Otis Skinner 31. Sousa's Band 1. Georgia Minstrels 3. The Bostonians 6, 7.

**ATHENS.**—OPERA HOUSE (H. J. Rowe, manager): Devil's Auction Jan. 31 to capacity; performance late and considerably cut. Side Tracked 2. Richards and Pringle's Minstrels 4. A Stranger in New York 6. Otis Skinner 11.

**ALBANY.**—SALE-DAVIS OPERA HOUSE (E. D. Wolffe, manager): A Stranger in New York Jan. 26; large and pleased audience.==AUDITORIUM (L. E. Gortakowsky, manager): Sousa's Band 31; large and delighted audience.

**NEWNAN.**—REESE OPERA HOUSE (A. C. Pease, manager): Side Tracked did fair business Jan. 28; performance excellent. E. H. O'Conner, Billy Bowers, William R. Healey, and Gertrude Barnes were received enthusiastically.

**THOMASVILLE.**—OPERA HOUSE (T. L. Spence, manager): A Stranger in New York Jan. 27; large and delighted audience. Sousa's Band 31. Eunice Goodrich co. 2-4.

**GRIFFIN.**—OLYMPIC THEATRE (L. Pattum, manager): Side Tracked to fair house Jan. 27; performance good. Shubert Glee Club 9. A Breezy Time 27.

**WAYCROSS.**—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): Dark.

## IDAHO.

**BOISE CITY.**—COLUMBIA THEATRE (James A. Pinney, manager): John S. Lindsay in Ingomar Jan. 23 to fair house, and in Richelieu 24 to good house; fine performances. West's Minstrels 27; S. R. O.; finest minstrel show ever here. A Boy Wanted 28; well-filled house; satisfaction given. Darkest Russia 31. Who Is Who 4. All Aboard 10, 11. Grau Opera co. 20.

**CALDWELL.**—OPERA HOUSE (A. F. Isham, manager): John S. Lindsay Dramatic co. Jan. 26 in Ingomar; small house; good performance. Will play return date 28. Kelly and Mason 6.

## ILLINOIS.

**SPRINGFIELD.**—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Walker Whiteside in The Red Cockade Jan. 24; fair audience; pleased. In Old Kentucky 28; large audience; performance good. The Little Minister 25 and Cuba's Vow 26 did not appear. The Paiges 1, 3, 4. El Capitan 2. The Pulse of Greater New York 5. The Dazzler 8. Clay Clement 9. Tom Edson the Electrician 10.==CENTRAL MUSIC HALL (Frank Thidlocker, manager): Redmund Dramatic co. closed a very successful week's engagement Jan. 29, having presented Side by Side, Davy Crockett, The Cashier, The Sailor, Hose Co. No. 1, The Streets of London, and Worth a Million; attendance large; audiences pleased.==ITEMS: Manager Thidlocker has been busy with a small army of mechanics for the past two weeks improving Central Music Hall. The floor has been inclined, so that every occupant of the 1,050 chairs will have a plain view of the stage. Handsome carpet has been laid, while several new sets of scenery, painted by Chicago artists, have also been added.—Bessie O'Brien went to Mount Sterling, Ill., 2 to sing at a concert, and won the applause of a large audience.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): The Broadway Theatre Opera co. Jan. 25 presented The Highwayman to a large and pleased audience. Camille D'Arville as Constance Sinclair was well received. George O'Donnell, as Foxy Quiller, made a hit. The supporting co. was capable. Pasquali Concert co. 27; fair house. A Stranger in New York 28; good house. Harry Conor, Harry Gilfoil, Anna Boyd, Florence Lillian Wickes, Etta Gilroy, Margaret Ashton, Agnes Paul, and Louise De Wolf did clever work.

**ROCK ISLAND.**—HARPER'S THEATRE (Steve F. Miller, manager): Murray and Mack Jan. 22 canceled. Fadette's Ladies' Orchestra 26 to S. R. O.; concert good. Mabel Waite, soprano, deserves mention. Walker Whiteside in The Red Cockade 27; fair business; performance not up to expectations. Forest's U. T. C. 28; good business and performances. War pictures 29. The Heart of Maryland 5. A Hired Girl 12. A Bachelor's Honeymoon 14. Murray Comedy co. 19-26.

**GALESBURG.**—AUDITORIUM (F. E. Berquist, manager): Money to Burn Jan. 25; pleased a fair house. In Old Kentucky 27 was well attended and gave a good performance. El Capitan 28 delighted a large audience. The Dazzler 30; good performance; small house. The Highwayman 1. My Friend from India 3. The Heart of Maryland 4. Murray Comedy co. 6-11. Clay Clement 13. McSorley's Twins 15. A Bachelor's Honeymoon 16. Tom Edson the Electrician 18.

**FREEPORT.**—GRAND OPERA HOUSE (Knorr and Hildreth, managers): The event of the season was the appearance of Camille D'Arville and the Broadway Theatre Opera co. in The Highwayman before a packed house Jan. 24; fine performance; audience delighted. A Hired Girl 26; large audience; performance poor. Young's U. T. C. failed to please a large audience 28. Darkest Russia 2. Lyceum Stock co. 6-11. Clay Clement 30.

**CAIRO.**—OPERA HOUSE (Sol A. Silver, manager): The Bostonians in The Serenade Jan. 24 to $1,100 house. A Bachelor's Honeymoon 30; good business. James O'Neill 3. Local minstrels 14.==ITEM: John Stapleton, author of A Bachelor's Honeymoon, witnessed the performance here en route from Chicago to New York.

**LINCOLN.**—BROADWAY THEATRE (Cossitt and Foley, managers): Aiden Benedict pleased fair house in Fabio Romani Jan. 28. Mozart Symphony Club 6. A Bachelor's Honeymoon 7. McSorley's Twins 9. Bryan's Comedians 13-18. What Happened to Jones 24. Tom Edson the Electrician 28.

**BLOOMINGTON.**—GRAND (J. T. Henderson, manager): In Old Kentucky Jan. 25; full house. El Capitan 30; good business.== COLISEUM (William Peterson, manager): The Span of Life 26, 27; fair business. Bryan's Comedians opened for nine weeks 30 in Grit to good business. McSorley's Twins 10.

**ELGIN.**—OPERA HOUSE (Fred W. Jencks, manager): Professor Cheever, hypnotist, Jan. 26-28, did not draw well. Walter E. Perkins in My Friend from India 30; large house; audience more than pleased. A Bachelor's Honeymoon 22. The Midnight Alarm 24. Clay Clement 27.

**PARIS.**—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): W. H. Harvey lectured Jan. 25 to only fair audience. Robert G. Ingersoll 27 had a splendid house. Between the Lines (local) 30, 31; good business. Si Plunkard 3. Clay Clement 8. The Dazzler 10. What Happened to Jones 22. The Gormans 28.

**JOLIET.**—THEATRE (William H. Hulshizer, manager): Murray Comedy co. Jan. 23-28. Darkest Russia 3. Shore Acres 9. The Span of Life 11. Mistakes Will Happen 13. Blondell and Fennessey co. 16-18. Going to the Races 21. Tom Edson the Electrician 24. Hall-Winters co. 27.

**STREATOR.**—PLUMB OPERA HOUSE (J. E. Williams, manager): The Greek Sorcerers, a spectacular comic opera, was produced by local talent under the direction of the author, Dr. Cyril Dodswell, Jan. 24; large attendance.

**STERLING.**—ACADEMY OF MUSIC (M. C. Ward, manager): Holden Comedy co. Jan. 23-28, presenting A Crazy Idea, The Inside Track, A Barrel of Money, Nobody's Claim, The Denver Express, and vaudeville; pleased big business.

**QUINCY.**—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): Lewis Morrison in Faust Jan. 24. El Capitan 27; large house. William C. Mandeville received many encores; support good. Money to Burn 31. The Dazzler 4.

**DECATUR.**—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): In Old Kentucky Jan. 24 pleased a large house. Colonel R. G. Ingersoll 26 lectured to fair attendance. The Heart of Maryland 13. Beach and Bowers' Minstrels 14, 15. At Piney Ridge 17.

**AURORA.**—OPERA HOUSE (J. H. Plain, manager): Signor Blitz Jan. 24; light business. H. B. Marks and Vail De Vernon in Cyrano de Bergerac 28; poor performance; large business. Murray Comedy co. opened for a week 30; large business.

**EFFINGHAM.**—AUSTIN OPERA HOUSE (J. H. Curry, manager): The Gay Matinee Girl Jan. 27 delighted audience; good business. My Daughter's Husband 28 satisfied; fair business. Beggar Prince Opera co. 6-8. Fabio Romani 10.

**LITCHFIELD.**—RHODES' OPERA HOUSE (Hugh A. Snell, manager): Fabio Romani 7.==ITEM: Manager Snell is putting in a new drop curtain and having the scenery repainted by Edwin H. Flagg, of Chicago.

**JACKSONVILLE.**—GRAND OPERA HOUSE (Barnes and Luttrell, managers): Charles A. Gardner Jan. 24; fair business; co. satisfactory. Fabio Romani 3. Cyrano de Bergerac 21.

**CLINTON.**—RENNICK OPERA HOUSE (J. B. Arthurs, manager): Charles A. Gardner co. pleased a good house Jan. 25. Fabio Romani 27 to a large and delighted audience. U. T. C. 6.

**MOLINE.**—WAGNER OPERA HOUSE (R. H. Taylor, manager): The Dazzler Jan. 28; fair business; pleased. A Bachelor's Honeymoon 11. Clay Clement 15. Daniel Sully 18. Beach and Bowers' Minstrels 24.

**CHAMPAIGN.**—WALKER OPERA HOUSE (C. F. Hamilton, manager): Robert G. Ingersoll lectured to small house Jan. 25. Charles A. Gardner co. 27; small house.

**LA SALLE.**—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Darkest Russia Jan. 22; packed house; performance good. Walter E. Perkins in My Friend from India 5.

**LEWISTOWN.**—BEADLE'S OPERA HOUSE (Randall and Griffith, managers): Forest's U. T. C. Jan. 31; packed house; performance average. John E. Dvorak 3.

**MURPHYSBORO.**—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Frederic Bryton in Forgiven Jan. 25; poor house. Fitz and Webster 2. McSorley's Twins 3.

**CANTON.**—NEW OPERA HOUSE (J. Frank Head, manager): Fabio Romani Jan. 26; good business. A Modern Woodman 27; good business.

**MATTOON.**—THEATRE (Charles Hague, manager): Fitz and Webster in My Daughter's Husband Jan. 26; good business.

**DIXON.**—OPERA HOUSE (F. A. Truman, manager): Darkest Russia Jan. 30; small audience; cold weather; performance excellent.

**TAYLORVILLE.**—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): Dark.

**PANA.**—NEW GRAND (Lou Roley, manager): Fabio Romani 2.

## INDIANA.

**MARION.**—GRAND OPERA HOUSE (E. L. Kinneman, manager): McSorley's Twins were liberally patronized Jan. 26; poor attraction. Darkest America to two packed houses 28. The attraction was not as strong as last season, but the performance was satisfactory. David Higgins and Georgia Waldron presented At Piney Ridge to a fine audience 31. The play is beautifully mounted and the characters finely sustained. David Higgins, as Jack Rose, gave a masterly portrayal of the character and won immediate favor. As Cindy Lane, Georgia Waldron sustained a difficult character with an artistic ability that won several curtain calls. Albert Travernier, Lydia Knott, Van Kinzie, and Edith Weil deserve praise. John Thomas Concert co. pleased a large audience 30. The Air Ship 2. Shore Acres 4. Garry Owen 6. Next Door 9. Stetson's U. T. C. 11. Newell's Cyrano de Bergerac 15. 1492 17. Si Plunkard 18. ==ITEMS: The minstrel performance given by the Anderson Elks 30 was attended by a large party of Elks from here. They report a fine performance and royal entertainment. The local Elks will begin the initiation of a large class 9, after which a banquet and social session will be held.

**EVANSVILLE.**—GRAND (King Cobbs, manager): The Bostonians in The Serenade Jan. 23; splendid house. Creston Clarke 26 in The Ragged Cavalier to fair house. Mr. Clarke and Adelaide Prince have been especially unfortunate in their dates here, as some social event invariably conflicts and lessens the attendance. A Bachelor's Honeymoon 1. Tim Murphy 2. El Capitan 4. Clay Clement 6.==PEOPLE'S (T. J. Groves, manager): Bobby Gaylor in McSorley's Twins 29 to good house. Tom Edson the Electrician 5. The Dazzler 12. Darkest America 13. Fabio Romani 19.

**LOGANSPORT.**—DOLAN'S THEATRE (William Dolan, manager): George F. Nash and a clever co. presented A Bachelor's Honeymoon Jan. 24 to good house; first-class performance. John Thomas Concert co. 26; packed house. Charles A. Gardner 1. Willard Newell in Cyrano de Bergerac 2. Shore Acres 6. What Happened to Jones 9. Miss Francis of Yale 14. Gorman Brothers 23. Hogan's Alley 25. ==BROADWAY RINK: Passion Play pictures 26-28; fair business.

**BRAZIL.**—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co.; J. H. Brown, manager): Bobby Gaylor in McSorley's Twins Jan. 27; good business. Creston Clarke 28 in The Ragged Cavalier to large and pleased audience. Beggar Prince Opera co. 30-1 in The Mascot, Fernanda, and The Mikado; fair business. Si Plunkard 4. Darkest America 16. At Piney Ridge 18.

**HAMMOND.**—HOHMAN OPERA HOUSE (T. E. Bell, manager): Garry Owen Jan. 22; good house; pleased audience. The Span of Life 28; fair house; appreciative audience. Special mention should be made of the Donizetta Trio, who do a clever acrobatic act. A Turkish Bath 5. Pete Peterson 12. Charles M. Flowers 20.

**LA PORTE.**—LAY'S OPERA HOUSE (John Wolf, manager): Alexander Leonard co. Jan. 23-28 in A Flying Squadron, Mr. Jack Frost of New York, Lucky Jim, and In Old Virginia; business fair; co. very good. A Turkish Bath 4.==HALL'S OPERA HOUSE (Wilbur J. Hall, manager): What Happened to Jones 6. Robert B. Mantell 7.

**SOUTH BEND.**—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Robert B. Mantell 6. AUDITORIUM (H. G. Sommers, manager): A Turkish Bath to a small audience 1. Shore Acres 8. By the Sad Sea Waves 11. Mistakes Will Happen 14.==ITEM: Professor John De Motte lectured to a good house at the Auditorium 28.

**NEW ALBANY.**—WILLARD THEATRE (J. W. Weir, manager): Si Plunkard Jan. 28; largest audiences ever known here. Cummings Stock co. 9-11.== ITEM: J. H. Weir has succeeded Charles Willard as manager. Mr. Weir is an energetic man with many friends. Popular priced attractions exclusively hereafter.

**MIDDLETOWN.**—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Van Dyke and Eaton co. Jan. 23-28 presenting What a Woman Could Do, Jack's Wife, Arabian Nights, His Last Chance, A Family Affair, and Kathleen Mavourneen; S. R. O. every night; audiences pleased.

**TERRE HAUTE.**—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Teresa Carreno Jan. 26 to good house. McSorley's Twins to fair house 28. Creston Clarke played his second engagement here this season 30, presenting The Ragged Cavalier to an enthusiastic audience.

**CONNERSVILLE.**—ANDRE'S THEATRE (D. W. Andre, manager): Eldon's Comedians Jan. 23-28 in Ziz the Pet of the West, Cyclone, My Mother-in-Law, A Country Sweetheart, and The Slums of Greater New York; crowded houses. Si Plunkard 14.

**ALEXANDRIA.**—OPERA HOUSE (Otto and Manlove, managers): A Turkish Bath Jan. 23; good house; fair performance. Darkest America 27; large house; pleased audience. A Bachelor's Honeymoon 28; large house; excellent performance. Garry Owen 4. The Wheel of Fortune 6. Cyrano de Bergerac 8.

**AUBURN.**—HENRY'S OPERA HOUSE (J. C. Henry, manager): A Bachelor's Honeymoon Jan. 19; full house; good co. A Night at the Circus 27; S. R. O.; best of satisfaction. War pictures 30; fair house. A Turkish Bath 1 canceled. Next Door 16. The Missouri Girl March 2.

**WABASH.**—HARTER'S OPERA HOUSE (Alfred Harter, manager): John Thomas Concert co. Jan. 28; big business; satisfaction given. Clay Clement in The New Dominion 30; big business; pleased audience. Stetson's U. T. C. 8.

**UNION CITY.**—UNION GRAND THEATRE (S. J. Fisher, manager): A Bachelor's Honeymoon Jan. 30; weather extremely cold; light business; excellent performance. Next Door 7. A Country Merchant 16.

**ELWOOD.**—OPERA HOUSE (Joe A. Kramer, manager): A Bachelor's Honeymoon Jan. 25 gave satisfaction to a large audience. Krantz's Art Views drew light business 30, 31. Charles A. Gardner 3. Garry Owen 7. Stetson's U. T. C. 9.

**ELKHART.**—BUCKLEN OPERA HOUSE (O. B. Carpenter, manager): Clay Clement in A Southern Gentleman Jan. 27. His fifth engagement here and largest house; excellent performance. Shore Acres 1; large and pleased house.

**GREENFIELD.**—GANT'S OPERA HOUSE (W. S. Gant, manager): Darkest America Jan. 27; satisfaction to a large crowd in spite of cold weather. Si Plunkard 7. Stetson's U. T. C. 14. The Air Ship 4 canceled.

**COLUMBUS.**—CRUMP'S THEATRE (R. F. Gottschalk, manager): Tom Edson the Electrician pleased a good audience Jan. 21. Vogel's Minstrels 2. Finnegan's Ball 7. What Happened to Jones 14.

**DECATUR.**—BOESSE'S OPERA HOUSE (J. W. Boesse, manager): Ladelle, magician, Jan. 26; performance excellent; fair attendance. Charles A. Gardner 9.

**ANGOLA.**—CROXTON OPERA HOUSE (P. A. Croxton, manager): Garry Owen Jan. 24; fair house; co. poor. Booker T. Washington lectured 31; immense house. Parisian Pleasure Party 2 canceled.

**DUNKIRK.**—TODD OPERA HOUSE (Charles W. Todd, manager): A Turkish Bath Jan. 25; pleasing performance; small audience. John Thomas Concert co. 1. Tony Ashton's dog show 4.

**MICHIGAN CITY.**—ARMORY OPERA HOUSE (E. F. Bailey, manager): My Friend from India pleased a good house Jan. 26. A Turkish Bath 3. Murray and Mack in Finnegan's 4, 5, 11.

**KENDALLVILLE.**—SPENCER OPERA HOUSE (A. M. Boyer, manager): A Night at the Circus Jan. 26; good house; satisfactory performance. A Turkish Bath 31.

**MADISON.**—GRAND OPERA HOUSE (C. M. Murphy, manager): Darkest America 1. The Gay Matinee Girl 3. Cummings Stock co. 6-8. What Happened to Jones 15.

**GOSHEN.**—THE IRWIN (Frank Irwin, manager): A Night at the Circus Jan. 26; good business; fair performance. Clay Clement 31. Robert B. Mantell 3.

**HUNTINGTON.**—OPERA HOUSE (R. D. Smith, manager): Clay Clement in A Southern Gentleman delighted a large audience Jan. 28. Shore Acres 2.

**PERU.**—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): Charles A. Gardner 2. Cyrano de Bergerac 4. Shore Acres 7. Elks' Minstrels 9.

**LAFAYETTE.**—GRAND OPERA HOUSE (George Seeger, Jr., manager): Willard Newell in Cyrano de Bergerac 1. Clay Clement 3. The Highwayman 17.

**FRANKFORT.**—COLUMBIA THEATRE (J. J. Anghe, manager): What Happened to Jones 11. Stetson's U. T. C. 16. James O'Neill 18.

**NOBLESVILLE.**—WILD'S OPERA HOUSE (C. C. Curtis, manager): A Bachelor's Honeymoon to a large audience Jan. 26. Parisian Pleasure Party 6-8.

**ROCKVILLE.**—OPERA HOUSE (D. Strouse, manager): Western Stars 9.— CARLISLE HALL (Carlisle Brothers, managers): Dark.

**PLYMOUTH.**—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Lyric Ladies' Orchestra Jan. 26; excellent performance; crowded house.

**NEW HARMONY.**—THRALL'S OPERA HOUSE (T. Mumford, manager): Hooper's Stock co. 2-5. Western Stars 7.

**RICHMOND.**—PHILLIPS OPERA HOUSE (William Dolbins, manager): King Dramatic co. Jan. 30-4.

## INDIAN TERRITORY.

**SOUTH McALESTER.**—CAPITAL OPERA HOUSE (N. S. Montague, manager): Graham-Earle co. Jan. 23-28 in A Life Pardner, Dixie Land, Cuban Heroes, My Uncle from New York, The Mystery of Saphair Bar, and Life at Gay Coney Island; performances satisfactory; fair houses. Gorton's Minstrels 11.

**ARDMORE.**—OPERA HOUSE (White B. Pruiette, manager): Ottumwa Male Quartette Jan. 31. Coon Hollow 4.

## IOWA.

**SIOUX CITY.**—GRAND OPERA HOUSE (A. B. Beall, manager): Side Tracked Jan. 25 to good house. Tim Murphy in The Carpetbagger (return) 26 to crowded and delighted house. Mr. Murphy, Dorothy Sherrod, and "Bulger" carried off the honors. Miss Lambert as the fair lobbyist is very clever. The Heart of Maryland 28 pleased a large house. Alma Kruger as Maryland Calvert worked hard and deservedly received several curtain calls. Good performance. Mistakes Will Happen (return) Feb. 3, Ole Olson 4. Melbourne MacDowell and Blanche Walsh 6.==ITEMS: While playing at Grand Forks, N. D., Tim Murphy, during an exciting scene in the last act, unconsciously pressed his hand down on a bill file, the sharp steel penetrating the palm.—The Heart of Maryland co. Sundayed in this city.—Manager Dalton, of Le Mars, Iowa, ran down 25 and attached the box-office receipts of Side Tracked, on the grounds that he held a contract for this co. on the same date they had contracted to appear in Sioux Falls, and he had no intimation of this from the co.'s manager. The matter was settled and the co. left on schedule time.

**BURLINGTON.**—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Money to Burn Jan. 24; moderate business; meritorious performance. El Capitan 26 to capacity; audience pleased. William C. Mandeville, in the title-role, made a palpable hit. Madeline Lack and Kate Michelena also found favor with the audience. Walker Whiteside in The Red Cockade 28 to fair business. Mr. Whiteside, as Captain Martel, was strong and created much enthusiasm. He was ably assisted by Lelia Wolstan and a capable co. The Dazzler 31 to light business. The Heart of Maryland 3. Haverly's Minstrels 7. Elks circus 8.

**CLINTON.**—ECONOMIC THEATRE (Kuhns and Thornburg, managers): Hopkins' Trans-Oceanics Jan. 26, 27; business fair, but not what attraction deserved; every turn excellent. Kara was a wonder, and the Nawns and Josephine Gassman made special hits. Darkest Russia (return date) 31; good business; confirmed good impression made previously. Haverly's Minstrels 3. Murray and Mack 6. Mistakes Will Happen 9. Clay Clement 17.— DAVIS OPERA HOUSE (William McMillan, manager): Holden's Comedy co. 30-4 to good business and satisfaction. Repertoire: A Crazy Idea, A Barrel of Money, Nobody's Claim, and The Denver Express.

**DUBUQUE.**—GRAND OPERA HOUSE (William T. Roehl, manager): Local minstrels Jan. 25, 26; good business; pleased audiences. A Hired Girl 27; good house. Broadway Theatre Opera co. presented The Highwayman 28 to one of the largest audiences ever in the Grand. Camille D'Arville made a lasting impression. She is a splendid singer and a clever actress. The chorus was a strong feature, the costumes are magnificent, and the stage setting was exquisite.

**DAVENPORT.**—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Hopkins' Trans-Oceanics Jan. 25; excellent performance; crowded house. Forrest's U. T. C. to fair business 27. Fadette's Ladies' Orchestra 28 drew well and pleased. The Dazzler 29 pleased a fair-sized audience. The Highwayman 31 gave one of the best productions seen here this season before a large audience. The Heart of Maryland 2.

**MARSHALLTOWN.**—ODEON THEATRE (Ike C. Speers, manager): The Dazzler Jan. 26 gave satisfaction to good business. Blatchford-Kavanaugh 2-; light house. William Owen co. 30-1 opened in The Lady of Lyons and were well received by fair business. A Hired Girl 4. Haverly's Minstrels 6. Hogan's Alley 15.

**FORT MADISON.**—EDINGER GRAND (Elliot Alton, manager): Cole and Johnson (return date) Jan. 25 in A Trip to Coontown; big business; excellent performance. Money to Burn 28; small house; poor co. Flora De Voss co. opened for a week 30 to large audience, presenting Our Mascotte; fair co.

**MASON CITY.**—PARKER'S OPERA HOUSE (A. T. Parker, manager): William Owen co. in Hamlet and The Marble Heart (return engagement) Jan. 23, 24; full houses; satisfactory performances. A Hired Girl 30; performance good; good house.

**FAIRFIELD.**—GRAND OPERA HOUSE (Louis Thoma, manager): A Trip to Coontown to packed house

Jan. 24. The Irving French co. 27-28; full houses. Repertoire: A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship.

**DECORAH.**—GRAND OPERA HOUSE (Weiser and Bear, managers): Deshon-Du Vries Opera co. Jan. 1345 in Olivette, La Mascotte, and Said Pasha.—ITEM: John S. Tucker, manager of the Lake Benton, Minn., Opera House, is visiting friends here.

**BOONE.**—PHIPP'S OPERA HOUSE (Ben Wiley, manager): Side Tracked Jan. 23; good house; entire satisfaction. William Owen co. 25-28 in The Lady of Lyons, The Marble Heart, The Merchant of Venice, an i Hamlet; crowded houses. A Hired Girl 2.

**KEOKUK.**—OPERA HOUSE (Chamberlain, Harrington and Co., managers): Money to Burn to small house Jan. 30; performance poor. The Dazzler 2. The Heart of Maryland 8.

**IOWA CITY.**—OPERA HOUSE (J. N. Coldren, manager): Walker Whiteside in The Red Cockade Jan. 26; large and appreciative audience. Slayton's Jubilee Singers 2. A Hired Girl 11. Clay Clement 16.

**OSKALOOSA.**—MASONIC OPERA HOUSE (E. M. Fritz, manager): Darkest Russia (return date) Jan. 26; good business. Uncle Josh Spruceby 28; business fair.

**OTTUMWA.**—GRAND OPERA HOUSE (J. F. Jersey, manager): El Capitan Jan. 25; packed house. The Dazzler 1.

**CRESTON.**—PATT'S OPERA HOUSE (J. H. Patt, manager): A Trip to Coontown Jan. 23; S. R. O.; performance excellent.

**FORT DODGE.**—FESSLER OPERA HOUSE (C. H. Smith, manager): Blatchford-Kavanaugh co. Jan. 30. A Hired Girl 31.

**CEDAR FALLS.**—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Kavanaugh Concert co. 1.

**COUNCIL BLUFFS.**—DOHANY THEATRE (James Harrington, manager): John Dillon 11. Money to Burn 12.

**RED OAK.**—EVANS THEATRE (E. E. Clark, manager): Walker Whiteside 2. John Dillon 9.

**GRINNELL.**—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Uncle Josh Spruceby 6.

**GREENFIELD.**—WARREN OPERA HOUSE (E. E. Warren, manager): Dark.

## KANSAS.

**TOPEKA.**—GRAND OPERA HOUSE (James L. King, manager): Ferris' Comedians, heralded by some of the finest paper ever put out here by a repertoire co., drew from heavy to packed houses Jan. 23-28 in On the Ohio, Fortune's Fool, Greased Lightning, Our German Friend, Cyrano de Bergerac, and Rogues and Riches. The performances were all very satisfactory, that of Cyrano being especially ambitious, and, all things considered, really worthy of much commendation. Ferdinand Grahame, who essayed Cyrano, has a good voice, a fine presence and an excellent conception of the role. He played well, without overdoing or ranting, and his death scene was intense. Maude Leone, Lulu May, Rayne Darrell, Emily Batio, Dick Ferris, Richard Valentine, Sam Mylie, and Paus Le Petre gave evenly good support, and the minor characters were acceptably placed. Between acts good specialties by Messrs. Robinson, Mylie, and Grahame, and Misses Batio, Hayward, and May, with airs on a number of musical instruments, all played in harmony at once, through electric wires, by George A. Ott, the musical director, kept every one interested. Beach and Bowers' Minstrels 3.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Dorothy Lewis in Alone in Greater New York 23; fair house. The warehouse explosion, the elevated train, and the North River docks by moonlight were the special scenic effects. Miss Lewis is clever and a hard worker. Lew Warner, George Lingard, Lee Grove, Blanche Warren, Laura Winston, and Marie Bouton were the best of the cast. The Heart of Maryland 24 failed to draw as well as expected. Alma Kruger in the title-role was so good as to eclipse the others. The cast was a long roster of even excellence and the scenery very pretty. The Pay Train 25 drew probably the best house of the week at this theatre, and the audience was apparently satisfied. Ollie Halford, Maza Molyneaux, and Herbert Denton did the best work. World, Garnella and Mack's Town Topics 28 struck a "4 below" blizzard and business suffered in consequence. Those who went enjoyed an excellent show of its class. It was a merry tangle of fun and frolic throughout and a number of exceptionally good songs, dances, and specialty turns furnished merriment galore. John L. Sullivan co. 31. Dorothy Morton Opera co. 4. Alice Nielsen Opera co. 6. My Friend from India 8. THOMAS R. HYATT.

**FORT SCOTT.**—DAVIDSON THEATRE (Harry C. Ernich, manager): The Heart of Maryland had a good house Jan. 23. The co. was first class. Alma Kruger and Herbert Bostwick were excellent. Anna Vislaire in a small part made a hit. Alone in Greater New York, with Dorothy Lewis, had only a fair house 25. My Friend from India was given by a strong co. to fair house 28. Walker Whiteside 13. Gorton's Minstrels 16. The Dazzler 17.

**PITTSBURG.**—OPERA HOUSE (W. W. Bell, manager): Jack Potts Comedy co. Jan. 23-25 in Mel's Sacrifice, Our Strategist, and 'Twixt Love and Duty; good houses and co. Dorothy Lewis in Alone in Greater New York 27; good house; co. fair. Alba Heywood 28; poor house, account weather.

**PARSONS.**—EDWARDS' OPERA HOUSE (O. P. M. Wiley, manager): Dorothy Lewis in Alone in Greater New York Jan. 26; fair performance; good house. Scalchi Concert co. 1. Dr. A. A. Willetts, lecturer, 3. Town Topics 4. The Bells 10. Gorton's Minstrels 15. Gilhooley's Reception 18.

**JUNCTION CITY.**—OPERA HOUSE (T. W. Dorn, manager): Scalchi Concert co. Jan. 23; good business; pleased audience. Alone in Greater New York 24; good performance; fair business. Chase-Lister co. 30-4. At Gay Coney Island 9. The Heart of Chicago 16. Under the Dome 20.

**WICHITA.**—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): A Romance of Coon Hollow Jan. 25; good performance; good business. Beach and Bowers' Minstrels 30. Town Topics 2.—AUDITORIUM (C. W. Bitting, manager): Ariel Ladies' Sextette 30.

**HUTCHINSON.**—OPERA HOUSE (W. A. Loe, manager): Coon Hollow Jan. 23; crowded house. Scalchi Concert co. 25; S. R. O.; audience pleased. Leavitt's Cake Walkers to good business 27. Under the Dome 9. The Pay Train 21. Money to Burn 23. Bendix Concert co. 27. Barlow's Minstrels 28.

**NEWTON.**—RAGSDALE'S OPERA HOUSE (W. J. Puett, manager): A Romance of Coon Hollow Jan. 24; good business. Scalchi Concert co. 27; small but appreciative house. Beach and Bowers' Minstrels 31; good house and performance. Town Topics 3. The Heart of Chicago 10. Under the Dome 17.

**HOLTON.**—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Chase-Lister co. Jan. 23-28 to good business in Angie to S. R. O., followed by Texas, Fanchon, Lost in London, Monte Cristo, and vaudeville; entire satisfaction. John L. Sullivan co. 1. Old Farmer Hopkins 3 canceled.

**ATCHISON.**—THEATRE (John Seaton, manager): Lewis Morrison in Faust Jan. 25. Schubert Glee Club to crowded house 26. The Heart of Maryland to good business 27; audience pleased. Mistakes Will Happen 30. Walker Whiteside 4.

**ARKANSAS CITY.**—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): Beach and Bowers' Minstrels Jan. 27; big house; co. good. Coon Hollow 28; fair house; excellent co. Town Topics 1.

**LEAVENWORTH.**—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donavan, manager): The Heart of Maryland Jan. 25; excellent performance; good house. Town Topics 26; good house.

**SALINA.**—OPERA HOUSE (W. W. Pierce, manager): Scalchi Concert co. entertained a large audience Jan. 24. Vernon, hypnotist, 30-4. Chase-Lister co. 6-11.

**LAWRENCE.**—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): Town Topics co. Jan. 27; fair house; performance good. John L. Sullivan co. 30 to good business.

**WINFIELD.**—GRAND OPERA HOUSE (T. B. Myers, manager): A good co. presented Coon Hollow Jan. 27 to good business. Scalchi Concert co. 30. Town Topics 31.

**EMPORIA.**—WHITLEY OPERA HOUSE (H. C. Whitley, manager): The Pay Train Jan. 26 to fair business; performance good.

**OTTAWA.**—ROHRBAUGH THEATRE (Charles H. Ridgway, manager): Stater Dramatic co. Jan. 30-4.

## KENTUCKY.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, manager): 81 Plunkard Jan. 26 to light business; performance fair. Baldwin-Melville co. 30-4 in My Wife's Friend, Bulls and Bears, The Black Flag, Hazel Kirke, and Louisiana; performances good; houses packed. Darkest America 7. Stuart Robson 9.—ITEM: Manager Scott has just returned from New York.

**OWENSBORO.**—NEW TEMPLE THEATRE (Pedley and Burch, managers): John Thompson in monologue Jan. 28 to small but appreciative audience. McSorley's Twins 30; good house; fair performance. Edwin Rostell 1, 2 in Richelieu and Hamlet; small houses; co. poor. Miss Francis of Yale 4. El Capitan 7. Darkest America 10. Charles King co. 13.

**PARIS.**—GRAND OPERA HOUSE (S. E. Borland, acting manager): Darkest America 6.—ITEM: Parks and Richie have given up their lease of the Grand Opera House and S. E. Borland has been appointed acting manager by the Board of Directors.

**PADUCAH.**—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Edwin Rostell in Richelieu Jan. 28 delighted a small audience. A Bachelor's Honeymoon 31. McSorley's Twins 1.

**ASHLAND.**—THEATRE (W. Meinhart, manager): Boston Ladies' Symphony Orchestra Jan. 25; fair house; good performance. Uncle Josh Spruceby 3. The Late Mr. Early 15.

**RICHMOND.**—WHITE-BUSH OPERA HOUSE (Louis Blakeman, manager): Darkest America 7. Miss Francis of Yale 28. Lehr and Williams Comedy co. 13-20.

**HENDERSON.**—OPERA HOUSE (Lambert and Levi, managers): Edwin Rostell in Richelieu Jan. 30 pleased a good audience. McSorley's Twins 31; performance good; big business. El Capitan 6.

**FRANKFORT.**—CAPITAL OPERA HOUSE (Thomas Heffner, manager): J. C. Lewis in Si Plunkard Jan. 27; large and pleased audience. Darkest America 12.

**SOMERSET.**—GEM OPERA HOUSE (E. L. Ogden, manager): Dark.

## LOUISIANA.

**LAKE CHARLES.**—OPERA HOUSE (H. B. Milligan, manager): Charles King Dramatic co. Jan. 24, 25 in Mrs. Partington, David Garrick, and Rip Van Winkle; S. R. O.; co. good. Cyrene 30-1. Sowing the Wind 5. Murray and Mack 18.

## MAINE.

**PORTLAND.**—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): John Drew in The Liars Jan. 27. Robinson Opera co. finished out a five nights' engagement 28 to pleased house. The Telephone Girl 30, 31; large and enthusiastic audiences. Portland Symphony Orchestra 1; large audience. Banda Rossa 4. Field's Minstrels 10, 11. Corse Payton co. 13-18.—PORTLAND THEATRE (M. J. Garrity, manager): Spears Comedy co. Jan. 23-28 was well received. Elroy Stock co. is proving itself a strong card 30-4. McDoodle's Flats 6-8.

**ROCKLAND.**—FAREWELL OPERA HOUSE (G. L. Black, manager): Spears Comedy co. opened Jan. 30 to a packed house for a week. Repertoire: A Red Cross Nurse, A Hero in Rags, The Bosom Friend of Bowser, Passion's Slave, A True Blue Yankee Girl, and The Senator's Daughter. Graham's Cake Walkers 27.

**LEWISTON.**—MUSIC HALL (Charles Horbury, manager): Elroy's Stock co. closed a week's engagement Jan. 28 to packed houses. McDoodle's Flats 4. Katherine Rober co. 6-11. Field's Minstrels 13. Joshua Simpkins 18.—CITY HALL: Banda Rossa 2.

**BANGOR.**—OPERA HOUSE (F. A. Owen, manager): John Drew in The Liars Jan. 28. Joshua Simpkins 17.

**BELFAST.**—OPERA HOUSE (F. E. Cottrell, manager): General Jonh B. Gordon lectured to large and delighted audience Jan. 31.

## MARYLAND.

**CUMBERLAND.**—ACADEMY OF MUSIC (Mellinger Brothers, managers): Maud Hillman co. Jan. 23-28 in Special Delivery, Charity Bess, Among the Pines, The Clipper, Lights and Shadows, A Hidden Past, A Scrap of Paper, Lady Audley's Secret, A Rough Diamond, and The Broker's Daughter. Co. especially strong; S. R. O. entire week. Tammany Tigers 31. A Guilty Mother 2.

**HAGERSTOWN.**—ACADEMY OF MUSIC (Charles M. Futterer, manager): J. William Macy gave humorous impersonations before a fair-sized audience Jan. 26. Tammany Tigers 30; good performance; fair audience. Under the Dome 4.

**FREDERICK.**—OPERA HOUSE (F. T. Rhodes, manager): Markham's Big Comedy co. closed Jan. 28; fair business. Cruise of the Polar Star (local) 2-4.

**HAVRE DE GRACE.**—CITY OPERA HOUSE (J. H. Owens, manager): Under the Dome to good audience Jan. 31. Mason and Downs' U. T. C. 15.

## MASSACHUSETTS.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (Heslin and Mack, managers): The Wilbur Opera co. did a large business Jan. 30-4, presenting The Mascot, Fra Diavolo, The Bohemian Girl, The Circus Girl, Maritana, The Grand Duchess, and The Beggar Student to the satisfaction of the audiences. Al. Lamar, Annie Laughlin, and an excellent quartette made hits. The living pictures were artistically put on. Edward Maynard co. 6-8.—WILSON OPERA HOUSE (W. P. Meade, manager): The Banda Rossa gave a most delightful concert 30 to a small audience. Charles Coghlan in The Royal Box 31 gave a very finished performance. The Sleeping City 4.

**FALL RIVER.**—ACADEMY OF MUSIC (W. J. Wiley, manager): The Ivy Leaf Jan. 26-28 to big business. George W. Wilson co. opened for a week 30; large house. Plays presented: Our Boys, A Social Outlaw, The Great Randolph Mystery, Lady Audley's Secret, The Messenger from Jarvis Section, The Cricket on the Hearth, The People's Lawyer, The Inquisitive Darky, The Stars and Stripes Forever, and The Guv'nor. While the co. is good, interest centres in the different roles assumed by Mr. Wilson, and each part is rendered in a manner rarely found in a repertoire co. Banda Rossa 8. Andy McLeod's Minstrels 9. Graham's Cake Walk co. 10, 11. King Dramatic co. 13-18.

**SPRINGFIELD.**—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Denman Thompson Jan. 28 with his undying Old Homestead twice filled the house till it bulged at the edges. The usual good co. assisted. The Banda Rossa gave an excellent concert to a fair house 30. Their work is better, if anything, than last season, and they have more variety in their programme, including Mrs. Marshall Pease, contralto, and Andrew Schneider, baritone. John Drew in The Liars 31. Francis Wilson 4. Stetson's U. T. C. 11. Henry Miller 15.

**LOWELL.**—OPERA HOUSE (Fay Brothers and Hosford, managers): John Drew in The Liars Jan. 30. The Telephone Girl 2. Field's Minstrels 3. Corse Payton co. 6-11.—NEW MUSIC HALL (W. H. Boody, manager): Bruns and Nina Vaudeville co. 30-1; good business. Australian Beauties 2-4.—ITEM: The Elks bought the body of the house 28 in compliment to Manager Schaunell, of the Rice and Barton co. A social session followed. Seven members of the co. are Elks.

**WORCESTER.**—THEATRE (James F. Rock, manager): John Drew in The Liars Jan. 26. Denman Thompson packed the theatre 27 with enthusiastic admirers of The Old Homestead. Waite's Comedy co. did a satisfactory business 30-4. LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Katie Emmett did fairly well with The Waifs of New York 30-4, and renewed many old acquaintances.—ITEM: Ida Mülle, J. Aldrich Libbey, and Kate Trayer have resigned from the New England Opera co.

**NEW BEDFORD.**—THEATRE (William B. Cross, manager): Bennett-Moulton co. Jan. 23-4; business good; performances satisfactory. Repertoire: Darkest Russia, A Daughter of the South, Bonnie Scotland, My Partner, Our Boys at Santiago, McKenna's Flirtation, The Buckeye Tavern, The Red Cross Nurse, Mr. Barnes of New York, Ten Nights in a Bar Room, and For Cuba's Cause. Richelieu (local) 6. Banda Rossa 7. The Mikado (local) 10. Corse Payton Stock co. 13-18.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): Waite's Comedy co. closed a two weeks' engagement with a concert Jan. 29; business big. Washburn's Minstrels gave good performances to fair houses 30, 31. The Telephone Girl 1; good house; excellent performance. Wargraph 3. Stover's Ten Nights in a Bar Room 4. Banda Rossa 5. Elroy's Stock co. 6-11.

**LYNN.**—THEATRE (Dodge and Harrison, managers): Washburn's Minstrels 3, 4; performances good; crowded houses. Burrill Comedy co. 6-11, except 10, when The Telephone Girl will appear. Repertoire of the Burrill Comedy co.: Infatuation, Saved from the Sea, True as Steel, Old Glory, Somebody's Daughter, and Rip Van Winkle. Pitman Comedy co. 13-18.

**SALEM.**—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Katherine Rober co. proved to be the best drawing attraction of the season, having played to S. R. O. every performance. The work of Miss Rober was very fine. The co. presented The Great Diamond Robbery, The Little Rebel, and She Couldn't Marry Three Jan. 26-28. Washburn's Minstrels 1, 2; large audiences; fair performances.

**HOLYOKE.**—OPERA HOUSE (B. L. Potter, manager): Banda Rossa Jan. 30; delightful concert; small attendance. Mrs. Pease, being indisposed, did not appear. Joshua Simpkins 1; satisfactory performances; poor business.—EMPIRE (T. F. Murray, manager): Knobs o' Tennessee 26-28; large audiences; splendid production. Under Sealed Orders 30-1; fair houses. U. T. C. 9-11.

**NORTHAMPTON.**—ACADEMY OF MUSIC (William H. Todd, manager): Northampton Band Jan. 25 entertained a good house. Della Fox and an excellent co. in The Little Host did good business 27. The Carnival of Operas (local), under direction of Colonel C. W. Eddy, opened for a week 31. Chattanooga 6. U. T. C. 8. The Moth and the Flame 14.

**HAVERHILL.**—ACADEMY OF MUSIC (James F. West, manager): George W. Wilson co. Jan. 23-28 to large audiences. Mr. Wilson and his co. scored a great success. The Sleeping City 30; small house; co. fair. Banda Rossa 1; excellent concert; good house.

**WESTFIELD.**—OPERA HOUSE (Robert A. Grant, manager): Under Sealed Orders Jan. 28; an exceptionally good attraction; poor house. Stevens and Barnet's Quadroons 4, 5. Martin's U. T. C. 7. Edward Maynard co. 9-11. Howe's wargraph (return date) 18. Brosnahan-Jackson co. 20-25.

**FITCHBURG.**—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Washburn's Minstrels Jan. 26; big business. Joe Lewis did one of the best contortion acts we have ever seen. Katie Emmett 7. Sam Pitman co. 13-18.

**GLOUCESTER.**—CITY HALL (Lothrop and Toll man, managers): Washburn's Minstrels 6. Burrill-Comedy co. 20-25.—DEWEY THEATRE (George Le Barr, manager): This house reopened Jan. 30. Marlow and Plunkett, old-time favorites, head the bill.

**TAUNTON.**—THEATRE (R. A. Harrington, manager): Frankie Carpenter co. Jan. 30-4, presenting The Shaughraun, A Child of Fate, Struck Gas, Pawn Ticket 210, and An American Princess; gave satisfaction; business large.

**BROCKTON.**—CITY THEATRE (W. B. Cross, manager): Banda Rossa, with Mrs. Marshall Pease, contralto, and Andrew Schneider, baritone, gave a fine concert to light business Jan. 31. Waite's Comedy co. 6-18.

**LEOMINSTER.**—TOWN HALL AND OPERA HOUSE (G. E. Sanderson, manager): Denman Thompson in The Old Homestead Jan. 26; S. R. O.; performance gave the usual satisfaction.

**GARDNER.**—OPERA HOUSE (F. B. Edgell, manager): The Mascot (local) 7. Chattanooga 9. Edwin Maynard co. 13-18.

**WALTHAM.**—PARK THEATRE (Patrick and Reniger, managers): The Sleeping City 1; good house; satisfaction given. Katie Emmett 8.

**GREENFIELD.**—OPERA HOUSE (Thomas L. Lawler, manager): Joshua Simpkins 2. Chattanooga 7. Field's Minstrels 22.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): Dark.

**TURNER'S FALLS.**—COLLE OPERA HOUSE (Fred Colle, manager): The Sleeping City 2.

## MICHIGAN.

**GRAND RAPIDS.**—POWERS' (O. Stair, manager): Stuart Robson in The Meddler Jan. 27 had the largest audience he has seen here since his separation with Mr. Crane. The compliment was deserved, as a more excellent and well balanced co. than his would be hard to find. Marie Burroughs, F. C. Bangs, Mrs. Robson, and Theodore Babcock were well cast, while Mr. Robson was, of course, inimitable in his own peculiar way. The play is not strong, but, thanks to the clever people presenting it, was most amusing. Shore Acres, good play that it is, bears repeating as often as the seasons roll around. Archie Boyd, Atkins Lawrence, and other clever actors presented it in a faultless manner 28 before a large audience. Robert B. Mantell presented A Secret Warrant 30 before a good-sized audience. The play furnishes splendid opportunity for Mr. Mantell's abilities, and curtain calls were numerous. Corona Riccardo, the leading woman, made a good impression. Sol Smith Russell 6.—GRAND (O. Stair, manager): 1492 proved most successful Jan. 26-28. Stuart, the male Patti, is truly an artist. Many specialties of a high order were introduced with good effect. The Man-o'-War's Man pleased good business 29-1. Thomas E. Shea is a good actor, and has a co. of fair merit. Bob Fitzsimmons 2-4.

**JACKSON.**—ATHENÆUM (H. J. Porter, manager): Shore Acres, with Archie Boyd, Jan. 24 to capacity. At Piney Ridge 26 gave satisfaction to fair house. Stuart Robson, with a superb cast, including Marie Burroughs, Mrs. Robson, Maude Granger, Theodore Babcock, and Frank C. Bangs, presented The Meddler 28; large audience. 1492 6.—ITEM: Manager Porter and Treasurer Felton were guests of the Croswell Opera House, Adrian, 30.

**ADRIAN.**—NEW CROSSWELL OPERA HOUSE (C. D. Hardy, manager): What Happened to Jones Jan. 26; small business, but gave satisfaction. Marks Brothers opened 30 in The Irish Hero for two weeks to large business and gave satisfaction. The Wheel of Fortune 17, 18. My Friend from India 21. The Heart of Maryland 28.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, manager): At Piney Ridge Jan. 28; crowded matinee; fair business evening; general satisfaction. Shore Acres 30; good audience; capable co. Robert B. Mantell 1 presented A Secret Warrant to a good house; fine performance.—GRAND OPERA HOUSE (Lee Gettor, manager): Wilde Family Concert co. 8.

**SAGINAW.**—ACADEMY OF MUSIC (J. H. Davidson, manager): Shore Acres Jan. 26; fair house. Robert B. Mantell 27, 28 in Monbars, A Secret Warrant, and The Face in the Moonlight gave satisfaction to good audiences. Robert Fitzsimmons co. 31 drew a crowd. 1492, with Stuart as Isabella, 1; large house. Sol Smith Russell 7.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Robert B. Mantell presented A Secret Warrant to big business Jan. 28 and received general praise. 1492 pleased a good audience 31. Bob Fitzsimmons' Vaudeville co. 1. A Jay in New York 6, 7. A Woman in the Case 9.

**BATTLE CREEK.**—HAMBLIN'S OPERA HOUSE: (E. R. Smith, manager): David Higgins in At Piney Ridge Jan. 27 pleased a fair audience. Shore Acres 31; large and pleased house. 1492 8. The Wheel of Fortune 13, 14. Lost in New York 21. Stetson's U. T. C. 24.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager): David Higgins, in At Piney Ridge, should have had better patronage Jan. 25. Shore Acres, with Archie Boyd, had its usual big business 27. What Happened to Jones drew well and pleased every one 1.

**MUSKEGON.**—OPERA HOUSE (H. F. Grundler, manager): 1492 Jan. 30; excellent production to well-filled house. Robert B. Mantell in A Secret Warrant 31; gave satisfaction to good business. Mamie Zozo Eldorado co. 3.

**PORT HURON.**—CITY OPERA HOUSE (L. T. Bennett, manager): Cake Walk (local) Jan. 23; packed house. John Griffith in An Enemy to the King 24; large and enthusiastic audience.

**CALUMET.**—RED JACKET OPERA HOUSE (John D. Cuddihy, manager): Frank E. Long co. to good business Jan. 23-28. Will remain 30-4.

**MANISTEE.**—THE GRAND (Edward Johnson, manager): Dark.—UNION HALL: Lyric Ladies' Orchestra Jan. 31.

**FLINT.**—STONE'S OPERA HOUSE (Stone and Thayer, managers): What Happened to Jones Jan. 31; good performance; topheavy house. 1492 12.

**YPSILANTI.**—GRAND OPERA HOUSE (Quirk and Gallup, managers): What Happened to Jones sent a house full of people home happy Jan. 17. 1492 4.

**OWOSSO.**—SALISBURY'S OPERA HOUSE (Brewer and Watson, managers): Ten Nights in a Bar Room Jan. 27; light business.

**DOWAGIAC.**—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Edward P. Elliott, lecturer, Jan. 31 to S. R. O. What Happened to Jones 4.

## MINNESOTA.

**WINONA.**—OPERA HOUSE (M. D. Field, manager): A Stranger in New York Jan. 23; fine business; strong co. Shanty Town 26; fair performance; light house. The Highwayman 27 to big business. A charming opera well sung. Deserving of special mention are Camille D'Arville, Nellie Braggins, and George O'Donnell. Haverly's Minstrels 31.

**OWATONNA.**—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): William Owen co. 9. Will Carleton 20.—AUDITORIUM (Hoeffler and Smersch, managers): Shanty Town Jan. 27 to fair business; poor performance. Clara Thropp 31 in A Doll's House to fair business; co.'s first date; performance fair; Miss Thropp was excellent.

**FARIBAULT.**—OPERA HOUSE (C. E. White, manager): Columbian Comedy co. Jan. 30-4 opened in Sierra to good business considering the severity of the "cold wave." The co. will produce The Squire, An Unlucky Fool, Dixie Land, Rip Van Winkle, An Awful Fix, and Barriers Burned Away. The Carringtons 8, 9. Hogan's Alley date changed to 13.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager): Deshon-Du Fries comic opera Jan. 23-28 in The Mascot, Olivette, Said Pasha, and Fra Diavolo to fair business. Haverly's Minstrels 30.

**MANKATO.**—THEATRE (Charles P. Hoeffler, manager): Schubert Glee Club Jan. 18; S. R. O.; satisfaction given. Shanty Town 30; fair business; co. good. Clara Thropp in A Doll's House 2.

**ST. CLOUD.**—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): The Empire Comedy co. Jan. 23-28; small houses. Shanty Town 1.

**DULUTH.**—LYCEUM (E. Z. Williams, manager): Dark.

**ALBERT LEA.**—OPERA HOUSE (W. F. Gage, manager): Dark.

## MISSISSIPPI.

**TUPELO.**—OPERA HOUSE (M. E. Leake and Co., lessees): Our Dorothy co. Jan. 12-14 in The Klondyke King, The Prince of Liars, and Mercy's Marriage; poor business, account bad weather; co. fair. Uncle Josh Spruceby 18; full house; co. good. Edwin Rostell 23, 24 in Richelieu and Hamlet; splendid productions. Back on the Farm 3.

**COLUMBUS.**—OPERA HOUSE (P. W. Mear, manager): James O'Neill Jan. 31 in When Greek Meets Greek; largest house of season; performance excellent.

**McCOMB CITY.**—NEW OPERA HOUSE (W. R. Caston, manager): Back on the Farm Jan. 25; poor co.; small audience.

**JACKSON.**—ROBINSON'S OPERA HOUSE (M. G. Field, manager): Back on the Farm Jan. 31. A Breezy Time 3.

## MISSOURI.

**MEXICO.**—FERRIS GRAND (Hatton and Clendenin, managers): Senter Payton Comedy co. presented Escaped from the Law and Is Marriage a Failure Jan. 23, 24. The Pulse of Greater New York 31; good performance; small house; bad weather. Robert J. Burdette 2. Merrie Belle Opera co. 4. My Daughter's Husband 10.

**FULTON.**—GRAND OPERA HOUSE (Fred W. Hopkins, manager): Cake walk (local) Jan. 27 was a success in every way. The Pulse of Greater New York 1. Local minstrels 3. My Daughter's Husband 8. Charles Underhill, lecturer, 10. De Forest and Davis' U. T. C. 14.

**WARRENSBURG.**—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Merrie Bell Opera co. Jan. 25; good business and co. Kitty Marcellus, Lottie Kendall, George Brown, and Harry Lightwood all did well. Georgia Jubilee Concert co. to fair business 31; co. poor. Hamilton W. Mabie 23.

**RICH HILL.**—SANDERSON'S OPERA HOUSE (T. D. Sanderson, manager): This house, newly constructed and enlarged, opened Jan. 23 by Hoy's Comedy co. to good business. Nashville Students 30.

**SPRINGFIELD.**—BALDWIN'S THEATRE (Charles E. Brooks, manager): Sowing the Wind Jan. 24. My Friend from India 27; big house; excellent performance. Town Topics 8. Walker Whiteside 10, 11.

**CARROLLTON.**—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): The Pulse of Greater New York Jan. 27; small house; performance poor. Pudd'nhead Wilson 14.

**MOBERLY.**—HEGARTY'S OPERA HOUSE (P. Halloran, manager): The Pulse of Greater New York failed to please a small house Jan. 28. Money to Burn 4. Nashville Students 9. Town Topics 11.

**JOPLIN.**—CLUB THEATRE (George B. Nichols, manager): Alone in Greater New York Jan. 29; S. R. O.; satisfactory performance. MacLean-Tyler-Hanford co. 31. Scalchi Concert co. 3. Town Topics 5.

**MACON CITY.**—BLEE'S THEATRE (Charles Geeslman, manager): Pinafore (local) Jan. 27; packed house. Money to Burn 2. Beach and Bowers' Minstrels 6. Nashville Students 9.

**FAYETTE.**—OPERA HOUSE (Lee Holladay, manager): Merrie Bell Opera co. 1. Money to Burn 3. De Forrest's U. T. C. 17.

**HANNIBAL.**—PARK THEATRE (J. B. Price, manager): Hopkins' Trans-Oceanics to good business Jan. 31. The Dazzler 3. The Heart of Maryland 7.

**MARSHALL.**—OPERA HOUSE (Bryant and Newton, managers): Nashville Students 3.

## MONTANA.

**BUTTE.**—GRAND OPERA HOUSE (G. O. McFarland, manager): A Parlor Match to good houses Jan. 23-25. It was received with more laughter and applause than any comedy has had for a long time, but it remained for the funniest play of the season, What Happened to Jones, presented by Harry Corson Clarke, to capture the cake in funmaking. It played to two good houses also 27, 28. Olive Snider and Florence Marion were favorites. Remember the Maine 29-1. Willie Collier 2-4. A Prisoner of Spain 5, 6. Shanty Town 9-11. On the Suwanee River 13-15. Dewey the Hero of Manila 16-18.—UNION FAMILY THEATRE (Dick P. Sutton, manager; W. H. Weaver, business-manager): Fourth week of continued success of the R. E. French Theatre co., presenting The Danites 23-25, Our Boys 26-28, and The Ticket of Leave Man 29. Andrew McPhee's Big co. 30-5. A Bunch of Keys 6-12. Davis and Busby's U. T. C. 13-25.

**GREAT FALLS.**—GRAND OPERA HOUSE (Park and McFarland, managers): Ole Olson Jan. 17; good house; performance pleasing. Black Patti's Troubadours 18 to S. R. O.; performance excellent. U. T. C. 21; large audiences. Hogan's Alley 23 to fair business; performance fair. What Happened to Jones 30. Hands Across the Sea 1. Remember the Maine 4. Shanty Town 10. A Bunch of Keys 13. On the Suwanee River 14.

**BOZEMAN.**—OPERA HOUSE (A. R. Cutting, manager): Hogan's Alley Jan. 25; performance good; medium house. Remember the Maine 28; excellent house; exceptionally good performance. The troupe is to be congratulated, as the production was given without the leading woman, Josephine Mills, who was in bed with pneumonia, yet the audience never missed the part. It was one of the best performances of the season. Shanty Town 9.

**HELENA.**—MING'S OPERA HOUSE (Eugene T. Wilson, manager): Andrew McPhee's Big co. Jan. 23, 24; fair houses and performances. A Parlor Match 26; good house and performance. What Happened to Jones 30, 31. A Bunch of Keys 13.

**ANACONDA.**—THEATRE MARGARET (H. F. Collins, manager): Black Patti's Troubadours Jan. 23 to $700; co. well received. Harry Corson Clarke in What Happened to Jones 26; fair business; excellent co. A Bunch of Keys 5. The Man from Mexico 6.

**LIVINGSTON.**—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): Remember the Maine Jan. 27; large house; good performance. Sanford Dodge co. 30, 31.

**MISSOULA.**—UNION OPERA HOUSE (John Maguire, manager): Black Patti's Troubadours Jan. 26; big business. The Man from Mexico 1. A Bunch of Keys 3.

## NEBRASKA.

**LINCOLN.**—THE OLIVER (Direction of L. M. Crawford and F. C. Zehrung): Lewis Morrison Jan. 30. Dorothy Morton Opera co. 1. Mistakes Will Happen (return engagement) 2. John L. Sullivan co. 3. Melbourne MacDowell and Blanche Walsh 7, 8. Daniel Sully 11. Cameron co. 13. West's Minstrels 14.—THE FUNKE (direction of L. M. Crawford and F. C. Zehrung): A Bachelor's Honeymoon 4. Philharmonic Orchestra 10. Money to Burn 13. John Dillon

15. Walker Whiteside 16. Edwin Gordon Lawrence 17.

**BEATRICE.**—PADDOCK OPERA HOUSE (Fuller and Lee, managers): A Bachelor's Honeymoon Jan. 27 failed to appear. The manager of the co. in no manner notified the local managers that this date would be canceled. Manager Fuller had an opportunity to book another attraction at his house on that date, and feels that in this case he has been treated discourteously. Daniel Sully 10. Chase-Lister co. 13-18. John Dillon 22. Sousa's Band 24. Shore Acres Mich. 2.==AUDITORIUM (G. L. Platt, manager): Dark.

**FAIRBURY.**—OPERA HOUSE (Simpkins and Gregory, managers): A Trip to Coontown Jan. 13; good performance; excellent business. Darkest Russia 19; crowded house; excellent performance. Madison Square Theatre co. 30-4. Mitchell and Maxwell 21.==STEELE'S OPERA HOUSE (G. W. Hansen, manager): Cameron co. 9.

**FREMONT.**—LOVE'S THEATRE (M. M. Irwin, manager): Darkest Russia fulfilled the high expectations of a large audience Jan. 24. A Bachelor's Honeymoon 2. Ole Olson 3. Elsie de Tournay 16.==ITEM: Ben Kendrick has left to assume the management of Si Plunkard.

**NEBRASKA CITY.**—THE OVERLAND (Carl Morton, manager): World, Garnella and Mack in Town Topics Jan. 28; topheavy house pleased. Lewis Morrison in Faust 27. Mistakes Will Happen 1. John Dillon 7. Money to Burn 11.

**KEARNEY.**—OPERA HOUSE (R. L. Napper, manager): Pauling, hypnotist, Jan. 23-28 gave the best entertainment of the kind ever seen here to good business. The Real Widow Brown 22.

**BROKEN BOW.**—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Ole Olson Jan. 31. A Warm Member 13.

**WAHOO.**—OPERA HOUSE (Thomas Killian, manager): Dark.

**NORTH PLATTE.**—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Dark.

## NEVADA.

**RENO.**—MCKISSICK'S OPERA HOUSE (Ed Piper, manager): U. T. C. Jan. 27; good business. Yon Yonson 2. Nance O'Neil 18.

**CARSON CITY.**—OPERA HOUSE (George W. Richard, manager): Stowe's U. T. C. Jan. 24; good business. Yon Yonson 1.

**VIRGINIA CITY.**—PIPER'S OPERA HOUSE (Edward Piper, manager): Stowe's U. T. C. Jan. 25; big house; performance good. Yon Yonson 31.

## NEW HAMPSHIRE.

**EXETER.**—OPERA HOUSE (J. D. P. Wingate, manager): The Sleeping City pleased a small audience Jan. 30; co. excellent. McDoodle's Flats 31; good business; performance first class.==CITY HALL: Exeter Choral Union concert 1. Jennie Patrick Walker and Clarence Collins were the soloists: S. R. O.==ITEM: Manager Wingate is ill with the grip.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, manager): Minstrelawnia (Elks' benefit, local) Jan. 30, 31 to S. R. O. Sharkey Vaudeville 6.==PARK THEATRE (Ormsby A. Court, manager): Stock Comic Opera co. 30-4 in The Mikado and Pinafore opened to pleased houses; attendance large.

**PORTSMOUTH.**—MUSIC HALL (J. O. Ayers, manager): The Sporty Widows drew a small house Jan. 26. McDoodle's Flats pleased a medium house 1. Field's Minstrels 8.==ITEM: Manager Ayers is ill with typhoid fever.

**LACONIA.**—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Joshua Simpkins 7.==FOLSOM OPERA HOUSE (W. R. Lowe, manager): Cinematograph Jan. 31, 1; fair houses.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White, manager): Concord Minstrels 1; good house. Joshua Simpkins 4. Burrill Comedy co. 6-11. Field's Minstrels 17.

**DOVER.**—CITY OPERA HOUSE (George H. Demeritt, manager): McDoodle's Flats 2. Frankie Carpenter co. 6-11.

## NEW JERSEY.

**NEWARK.**—THEATRE (Lee Ottolenqui, manager): The Turtle Jan. 30-4 opened to a big house. Julia Arthur 6-11. On and Off 13-18. — JACOBS' THEATRE (M. J. Jacobs, manager; George W. Jacobs, representative): Remember the Maine Jan. 30-4; co. competent; scenery realistic. Opened to a fair and very demonstrative house. Devil's Island 6-11. The Heart of the Klondyke 13-18. — COLUMBIA THEATRE (M. J. Jacobs, manager): The stock co. prospered with All the Comforts of Home 30-4. H. Coulter Brinker, Una Abell, and their associates all made hits. Sporting Duchess 6-11. Men and Women 13-18. ==ITEMS: Manager Louis Robie is confined to his room with a severe attack of pleurisy.—The Essex County Republican Association will have its third annual pow-wow at the Newark 6. Julia Arthur will be the attraction.—Silver "Turtle" hearts were distributed as souvenirs at the Newark 30.—A. Z. Chapman will rejoin Remember the Maine in Boston 6.—Joseph Seder, who will manage the Century Theatre (now known as Jacobs') next season, is authority for the statement that the New estate will spend $20,000 in rebuilding this house. Kennedy and Gullick have booked seventeen weeks at this house for next season.—The weekly concert at the Auditorium drew the largest attendance of the season 29.—Business 23-28: Newark, The French Maid, good; Jacobs', On the Wabash, poor; Columbia, stock co., excellent; Waldmann's Opera House, Gay Morning Glories, big; Waldmann's New Theatre, Sam Devere's co., light. C. Z. KENT.

**TRENTON.** — TAYLOR OPERA HOUSE (A. H. Simonds, manager): The first production of George H. Broadhurst's new comedy, The Last Chapter, Jan. 28 was a great success. The play is of an entirely different order from anything Mr. Broadhurst has yet done. The co. is an excellent one, and rendered the parts in a very effective manner. The Evil Eye (return engagement) 30; fair business. Julia Marlowe 31 in The Countess Valeska. Henry Miller 6. The Circus Girl 10. A Grip of Steel 11. Santiago, by the Players' Club, 10-14. A Lady of Quality 17. Alma Chester co., repertoire, 20-25.

**ORANGE.** — MUSIC HALL (Charles E. Dodd, manager): Record Ambulance Series: Julia Marlowe 4; Jefferson Comedy co. 21.==COLUMBIA THEATRE (John T. Platt, manager): Biograph 9. McKenna's Flirtation 22.==ITEMS: Manager Platt has been reelected President of the Orange, N. J., Board of Health.—The Burton-Holmes course of lectures at Music Hall have proved a success.

**HOBOKEN.**—SOULIER'S LYRIC THEATRE (H. P. Soulier, manager): Katie Emmett in The Waifs of New York to big business Jan. 26-28; co. fair. Devil's Island 29-1; excellent co.; large houses. Thayer's Cake Walkers and Minstrels 2-4. Callahan's Faust 5-8. Conried's Irving Place Theatre co. 12. Kennedy's Players 13-18.

**BRIDGETON.**—MOORE'S OPERA HOUSE (W. J. Moore, manager): Sawtelle Dramatic co. Jan. 23-28 to S. R. O. three nights; performances above the average. Cake Walk 2.

**ASBURY PARK.**—OPERA HOUSE (W. H. Morris, manager): The White Crook 6. Local minstrels 9. Remember the Maine 20.

**DOVER.** — BAKER OPERA HOUSE (William A Baker, manager): Will C. Carlton's Minstrels 4 canceled. Champion Cake Walkers 14.

**WASHINGTON.**—BEATTY MUSIC HALL (George M. Dawes, manager): A Victim of His Own Folly (local) Jan. 26; good business; excellent performance.

**BOONTON.**—HARRIS LYCEUM (Harris Brothers, managers): Cake Walk 1; good business and performance. The Chain of Destiny 13.

**RED BANK.**—OPERA HOUSE (C. E. Nieman, manager): The Ivy Leaf 2. Sawtelle Dramatic co. 6.

## NEW MEXICO.

**LAS VEGAS.**—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): Paloma Schrainn, child pianist, to poor business Jan. 23. South Before the War 31.

## NEW YORK.

**ELMIRA.**—LYCEUM THEATRE (M. Reis, manager): Scott's Minstrels drew a large house Jan. 30 that appeared satisfied. The Circus Girl was greeted with a large house 31. Minnie Ashley, Charles Danby, and Bert C. Thayer made individual hits, and the entire organization was well balanced and competent. Egyptа 2-4. Joseph Greene co. 6-9 and 11. A Lady of Quality 10. The Little Minister 13.==GLOBE THEATRE (E. L. Johnson, manager): Miss New York, Jr., played to the capacity 30-1. Local minstrels 16, 17.==ITEMS: Frankie Gorman rejoined Miss New York, Jr., here 1.—Anna Douglas, of Miss New York, Jr., who met with a serious accident at Scranton recently, resumed her place in the cast 1.—Major J. B. Guilford, for many years associate and dramatic editor of the *Advertiser*, and recently a prominent figure in newspaper circles in Washington, D. C., is a patient at the Gleason Sanitarium, in this city, suffering from rheumatism.—De Hollis and Valora are at their homes in this city.—William Barrows is no longer a member of the Miss New York, Jr., co.—Of the Circus Girl co. Lily Burton was formerly a resident of this city, Winifred Williams has frequently been a guest here, and Frederick McNaughton sang for some time in Beecher's Park church.—"Harry J. Le Vene" came to Elmira 31, and made arrangement for the opening of Buffalo Bill's Wild West here March 27. Quarters were engaged for seventy-eight people at the Langwell for the week commencing March 20. An order was given to a wholesale meat house for twenty cattle a day, grain and other dealers were contracted with, and the Erie officials were conferred with regarding a shipment of three hundred horses into the city. All contracts were signed by "Le Vene" as press agent. In the meantime a telegram that had been sent to Nate Salsbury regarding the man's identity brought, it is said, the reply that the man was a fraud, and the request that he be arrested. "Le Vene," however, had disappeared, and nothing has been seen of him since. The same individual is said to have victimized the hotels and people of Washington, Boston, Philadelphia, and other cities.—The Pine Cliff Club, composed of local newspaper men and dramatic writers, held its annual banquet 1. Covers were laid for twenty-five. The club owns an elaborate home on the Chemung River, five miles from the city, and many professionals have enjoyed its hospitality there. Its beefsteak and game dinners have become especially famous. The club elected as officers for the ensuing year: President, J. Maxwell Beers; Vice-President, A. M. Bovier; Secretary, John F. Tremain; Treasurer, Charles A. Bowman.

**SCHENECTADY.**—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The Circus Girl Jan. 27 had a packed house. The co. is large but not particularly strong. The scenery and costumes were elaborate. Martin's U. T. C. 28 packed the house. The performance gave the best of satisfaction. The co. is a strong one, and the specialties introduced were all new and up to date. Milt G. Barlow, who appeared as Uncle Tom, is an old favorite here and received an ovation. The New England Opera co. opened for a week 30 in The Isle of Champagne. The house was packed to the doors. The performance was first class, and the large audience highly pleased. Among those deserving of special mention were Marion Chester, whose splendid contralto voice was heard to good advantage, Kate Trayer, and Ida Mulle. The singing of J. Aldrich Libbey was also greatly admired and repeatedly encored. The scenery and costumes were beautiful. Repertoire: The Bohemian Girl, The Chimes of Normandy, Fra Diavolo, Said Pasha, The Street Singer, The Jolly Students, The Beggar Student, and Pinafore. Eugenie Blair 6.==ITEMS: Business at the Van Curler the past month eclipses anything heretofore known. Last week four high-priced performances turned people away. This must be very gratifying to Manager Benedict, for it shows that his efforts to please his patrons are appreciated.—Al. Martin, manager of U. T. C. co., is as pleasant and courteous a gentleman as one desires to meet. His wife has a large circle of friends here who received her warmly.

**SYRACUSE.**—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): De Wolf Hopper in The Charlatan drew a packed and satisfied house Jan. 26. The Circus Girl was presented by fair co. to fair-sized house 28. The French Maid, with Anna Held as a special feature, amused a good-sized house 31. Modjeska drew large houses 1, 2, presenting Mary Stuart, Macbeth, and Antony and Cleopatra in her usual excellent manner. Superba 3, 4. Charles Coghlan 6. The Jeffersons 10.==BASTABLE THEATRE (S. S. Shubert, manager): A Gold Mine was well done by the stock co. 30-4; business good. Hazel Kirke 6-11.==GRAND OPERA HOUSE (A. A. Graff, manager; G. A. Edes, business manager): Flynn's Big Sensation pleased fair houses 26-28. The Silver King delighted large audiences 30-1. The Stowaway 2-4. The Girl from Ireland 6-8. The Sleeping City 9-11.==ITEMS: The new Dunfee Comedy Theatre will open 6 as a legitimate family vaudeville house, and is a little gem with a stage 44 x 28. Proscenium opening 25 x 23, and a seating capacity of 900. The prevailing color of the auditorium is French red trimmed with gold. The boxes are in pea green and white, supported by gold columns, and the balcony rail the same. Drinking or smoking will not be allowed in the theatre.—Manager Kerr, of the Wieting, is ill with the grip.

**PEEKSKILL.**—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Waite's Stock co. opened Jan. 30 to S. R. O. played 30-1 and 3, 4, skipping 2, when they went to Sing Sing for one night. Repertoire: London by Night, The Lady of Lyons, An American in Ireland, The Two Kids, That Dangerous Woman, and The Power of Love. Annie Louise Ames, the leading woman, although suffering from incipient grip, very pluckily sustained all her parts and made many friends. The El More Sisters, grown taller and very much improved since they were here two years ago, appear at every performance either in the play or in specialties between the acts, and seem to be two of Waite's best cards; good business.==ITEM: While the Waite Stock co. was at Yonkers a curious accident occurred to Richard Kline, the property man. While going down stairs to put away a property pistol he tripped and fell, and had the misfortune to shoot himself three times in the left hand. Mr. Kline is doing well, but will be marked for life.

**ALBANY.** — EMPIRE THEATRE (Adolph Gerber, manager): Hogan's Alley Jan. 26-28 to fair business. Owing to illness Mr. Gilmore was unable to play and Sherman Wade played his part. Ralph E. Cummings Stock co. opened for a week 30, appearing in Captain Swift to fair business. During the week the bill was changed to A Gilded Fool and Peaceful Valley. Jaxon Opera co. 6-11.==ALBANY THEATRE (C. H. Smith, manager): Martin's U. T. C. to capacity 30-1. The Tarrytown Widow 2-4. Darktown Swells 6-11.==HARMANI'S BLEECKER HALL (H. R. Jacobs, manager): Under the management of Woodward and Voyer the Banda Rossa pleased two large audiences 28, and Charles Coghlan with an excellent co. played The Royal Box to big business 1. Tom Sharkey co. 2. New England Opera co. 6-11. Manager Jacobs' opening attraction 13 will be On the Wabash.

**BINGHAMTON.**—STONE OPERA HOUSE (J. P. E. Clark, manager): Ward and Vokes in The Governors delighted a large house Jan. 26. Remember the Maine drew moderate business and pleased 7. Superba had crowded houses 28 and gave satisfaction. Shea-McAuliffe Stock co. began a week's engagement 30, opening to a large and well-pleased audience. The Circus Girl 6.==BIJOU THEATRE (P. M. Cooley, manager): The Widow Goldstein failed to appear 26-28. Frank M. and John B. Wills opened for a week 30 to fair business and gave a pleasing performance.

**NORWICH.**—CLARK OPERA HOUSE (L. B. Bassett, manager): Musical Festival Jan. 23-25, under management of A. P. Babcock. Among the professional artists who took part were: Hildegard Hoffmann, soprano; Antoina H. Sawyer, contralto; Charles A. Rice, tenor; Albertus Shelley, violinist, and Alice W. Bates, accompanist, all of New York; Mrs. E. M. Terwilliger, soprano; Kate Fowler, accompanist, of Binghamton; Charlotte B. Barber, reciter and whistler, of Utica; large and pleased audiences. San Francisco Minstrels 17. Monte Carlo Girls 23.

**SARATOGA SPRINGS.** — THEATRE SARATOGA (Sherlock Sisters, managers): Hogan's Alley, with Gilmore and Leonard and an excellent co., gave a good entertainment Jan. 26 to a large audience. John B. De Motte 2 lectured to an enthusiastic audience. E. E. Vance Comedy co. 9-11.==BROADWAY THEATRE (Woodward, Voyer and Dowd, managers: F. B. Dowd, local representative): The Little Minister 24.==ITEM: Treasurer Fred C. Mallesy, of the Theatre Saratoga, has returned from a vacation of one week spent in New York.

**POUGHKEEPSIE.**—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): F. Hopkinson Smith in readings Jan. 27. Modjeska, supported by an admirable co., presented Macbeth 31 to a large audience that was highly delighted with the general excellence and careful attention to detail evidenced in the performance. The work of Charles Herman was praised highly. John B. De Motte lectured 3. Corse Payton Comedy co. 6-18. Henry Miller 21. Jefferson Comedy co. 22.

**TROY.**—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Wilbur Opera co. closed their engagement with a concert Jan. 29 to big house. Gus Vaughn has replaced E. A. Clarke, making quite a hit. The Stowaway 30-1; co. and business good. U. T. C. 2-4.==RAND'S OPERA HOUSE (G. Rand Estate, managers): Banda Rossa 29; fine house. Charles Coghlan in The Royal Box 30; full house.==ITEM: S. S. Shubert has given up his lease of Rand's. The house will be managed by the Gardner Rand Estate.

**ROCHESTER.**—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Superba attracted large and well-pleased houses Jan. 31, 1. The scenic effects were warmly applauded. Jefferson Comedy co. 2-4 received liberal patronage, presenting Rip Van Winkle. Joseph Murphy 6-8. Shubert Stock co. 20-25.==LYCEUM THEATRE (A. E. Wolff, manager): The French Maid, with Anna Held, pleased a good house. Cummings Stock co. 6-11.

**ONEIDA.**—MUNROE OPERA HOUSE (Smith and Preston, managers): Elmer E. Vance's Comedy co. Jan. 25-28; good business; excellent performances. Repertoire: The Limited Mail, Patent Applied For, The Little Rebel, The Arabian Nights, La Cigale, and The Hidden Hand. Elliott Concert co. 3. The Old Homestead Quartette 10. Comstock's Minstrels (local) 14.

**UTICA.**—OPERA HOUSE (Sam S. Shubert, manager): Yankee Doodle Dandy drew a large audience Jan. 28; performance fair. Anna Held in The French Maid 30; large audience; clever performance. Charles A. Bigelow, Hallen Mostyn, William Armstrong, E. J. Heron, and Eva Davenport were received with much favor. Joseph Murphy 9. Henry Miller 10.

**AMSTERDAM.**—OPERA HOUSE (George McClumpha, manager): The Circus Girl Jan. 26 canceled. Martin's U. T. C. to big business 27; performance satisfactory. The Little Minister 28. Howard Specialty co. attracted a fair audience Feb. 1; performance ordinary. The Widow Goldstein 2 canceled. Elmer E. Vance co. 6-8. New England Opera co. 13-18.

**YONKERS.**—MUSIC HALL (W. J. Bright, manager): Bennett-Moulton co. Jan. 30-4 in Darkest Russia, My Partner, A Daughter of the South, My Mother-in-Law, Bonnie Scotland, The Buckeye Tavern, Mr. Barnes of New York, For Cuba's Cause, and McKenna's Flirtation; crowded houses; excellent performances. A Grip of Steel 13. The Heart of Chicago 18.

**PORT JERVIS.**—GRAND OPERA HOUSE (William A. Kadel, manager): Barney Ferguson in Muldoon's Picnic Jan. 20; performance and house fair. Tommy Shearer co. 23-28 to excellent business; best of satisfaction. Repertoire: Dangers of a Great City, A Coal Black Lady, The Vagabond's Wife, Only a Farmer's Daughter, and The Black Flag. Howe's wargraph 2. Howland's Specialty co. 7.

**CORTLAND.** — OPERA HOUSE (Wallace and Gilmore, managers): Remember the Maine Jan. 26; fine performance; good house. Conway's Band 27 gave satisfaction to a fair house. Kane Opera co. 28; good house; performance not up to the mark. Weeks' Minstrels 31 failed to appear. Brooks-Hooper co. 6-11. Jefferson Comedy co. 13. Martin's U. T. C. 16.

**AUBURN.**—BURTIS OPERA HOUSE (E. S. Newton, manager): Yankee Doodle Dandy filled the house Jan. 26; co. excellent. Local minstrels 1, assisted by Archie White, the old-time minstrel, to big business. Darktown Swells to fair house 2. The Royal Box 4. The Little Minister 8. Jefferson Comedy co. 11.

**HORNELLSVILLE.**—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Thomas Dixon, Jr., delivered lecture before a large and interested audience Jan. 26. Loraine Hollis co. opened for a week 30 to an overflowing house. Plays first half of week: Forget Me Not, Where's My Wife, and Camille; co. good. Jefferson Comedy co. 6.

**GLOVERSVILLE.** — KASSON OPERA HOUSE (A. L. Covell, manager): Martin's U. T. C. Jan. 26; S. R. O.; good performance. Elmer E. Vance co. 30-1 in The Limited Mail, The Hidden Hand, and Patent Applied For; good business; co. strong; scenic effects fine. Bennett and Moulton co. 6-11.

**GENEVA.**—SMITH OPERA HOUSE (F. K. Hardison, manager): The Geisha Jan. 24; big business. The Tarrytown Widow 28; good performance; good business. Darktown Swells 31; light house. Superba 2. Jefferson Comedy co. 9. The Little Minister 11. Local minstrels 13.

**MIDDLEPORT.** — OPERA HOUSE (Hinchey and Vary, managers): The Tarrytown Widow Jan. 25; fair house; first-class co. Professor Frazee, hypnotist, 31; fair attendance; not up to standard. A Breezy Time March 4. Tennessee's Pardner 15. Schubert Quartette 23.

**OWEGO.**—WILSON OPERA HOUSE (J. H. Beaumont, manager): Wargraph Jan. 27; fair audience. Remember the Maine 28; large and pleased audience. — ITEM: Elaine Selover, recently with A Dangerous Maid, is at her home in this place.

**FISHKILL-ON-HUDSON.** — ACADEMY OF MUSIC (Clark and Peattie, managers): Len Spencer's Greater New York Minstrels gave a very pleasing performance to a large audience 1. Tommy Shearer co. 6-11. Wills Brothers 22-24.

**CORNING.**—OPERA HOUSE (H. J. Sternberg, manager): Scott's Minstrels Jan. 31; fair business; satisfactory performance. The Circus Girl 1; large and pleased audience. The Little Minister 14. The Sunshine of Paradise Alley 18.

**JOHNSTOWN.** — GRAND OPERA HOUSE (A. L. Covell, manager): Dr. Jekyll and Mr. Hyde Jan. 21 failed to appear. The Little Minister 26. Elmer E. Vance co. presenting The Limited Mail, The Hidden Hand, and Patent Applied For 2-4.

**MIDDLETOWN.**—CASINO THEATRE (George Lea, manager): Charles Coghlan in The Royal Box Jan. 27; fair house; fine performance. Tommy Shearer co. opened for a week 30 to good business in Only a Farmer's Daughter; performance satisfactory.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, manager): Kane Opera co. Jan. 30-4, opened in The Grand Duchess to full house and satisfied fairly. Eugenie Blair 7. The Little Minister 9. New York Stock co. 13-18.

**LOCKPORT.**—HODGE OPERA HOUSE (Knowles and Gardner, managers): Flint, hypnotist, Jan. 23-27; good business. Jefferson Comedy co. 28 in Rip Van Winkle; good business and satisfaction. The Little Minister 7.

**ONEONTA.**—NEW THEATRE (W. D. Fitzgerald, manager): The Widow Goldstein Jan. 30 canceled. Sharkey Vaudeville co. pleased a good house 31. Charles Coghlan 2. Local minstrels 7. Darktown Swells 11. San Francisco Minstrels 15.

**ROME.**—WASHINGTON STREET OPERA HOUSE (E. J. Gatley, manager): The Silver King 2; good house; satisfaction given. The Girl from Paris 9. The Sleeping City 13. Kane Opera co. 20-25.

**LYONS.** — MEMORIAL HALL (Mills and Ohmann, managers): The Tarrytown Widow Jan. 27; pleasing performance; fair business. Darktown Swells 30; fair performance; light business.

**CANANDAIGUA.**—GRAND OPERA HOUSE (S. C. McKechnie, manager): The Real Widow Brown Jan. 26; large and pleased audience. Howland's Specialty co. 15.

**OLEAN.**—OPERA HOUSE (M. W. Wagnor, manager): Jefferson Comedy co. in Rip Van Winkle Jan. 31; good business. Scott's Minstrels 3. Gibney-Hoeffler co. 6-11.

**WATERTOWN.** — CITY OPERA HOUSE (E. M. Gates, manager): The Tarrytown Widow Jan. 30; light house; deserved better. Modjeska 3. The Little Minister 10.

**ITHACA.** — LYCEUM (M. M. Gutstadt, manager): Yankee Doodle Dandy to good house Jan. 27. The Circus Girl pleased a good house 30. Jefferson Comedy co. 8. A Lady of Quality 9.

**WAVERLY.**—OPERA HOUSE (J. K. Murdoch, manager): Kennedy Players Jan. 25 in The Midnight Express; large and pleased audience. Wargraph 30, 31; creditable entertainments; good houses.

**BATAVIA.**—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): The Real Widow Brown Jan. 23; first-class performance; good house. Loraine Hollis co. 13-18.

**KINGSTON.**—OPERA HOUSE (C. V. Du Bois, manager): Charles Coghlan in The Royal Box delighted a large audience Jan. 26.

**PENN YAN.**—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): The Tarrytown Widow Jan. 27; good performance; good business. The Flints 3-4.

**RONDOUT.**—LISCOMB OPERA HOUSE (George G. Liscomb, manager): Metropolitan Merry Makers Jan. 30, 31; good busines; pleased audiences.

**LITTLE FALLS.**—SKINNER OPERA HOUSE (H. A Skinner, manager): The Tarrytown Widow 1; crowded house; satisfaction given.

**JAMESTOWN.**—SAMUELS' OPERA HOUSE (M. Reis, manager): Gibney-Hoeffler co. Jan. 30-4. Scott's Minstrels 7. Maloney's Wedding 9.

**MEDINA.**—OPERA HOUSE (Cooper and Hood, managers): The Haymakers (local) 1; full house.

**OGDENSBURG.**—OPERA HOUSE (Charles S. Hubbard, manager): Modjeska 4. Kane Opera co. 6-11.

**DUNKIRK.**—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The Girl from Ireland 4.

**WELLSVILLE.**—BALDWIN'S THEATRE (E. A. Rathbone, manager): Scott's Minstrels 2.

**GLENS FALLS.**—OPERA HOUSE (F. E. Pruyn, manager): Glens Falls Band 6. Vance Comedy co. 13-15.

**ELLENVILLE.**—MASONIC THEATRE (E. H. Munson manager): Dark.

**COHOES.**—NATIONAL BANK HALL (E. C. Game, manager): Dark.

**LE ROY.**—NEW OPERA HOUSE (J. A. Maloney, manager): Loraine Hollis co. 9-11.

**HUDSON.**—OPERA HOUSE: Dark.

## NORTH CAROLINA.

**GREENSBORO.** — ACADEMY OF MUSIC (W. J. Blackburn, manager): Whitney Players 2-4. Louise Brehany Concert co. 8. Side Tracked 10.==OPERA HOUSE (J. W. Griffith, manager): Dark.

**FAYETTEVILLE.**—OPERA HOUSE (Will C. Dodson, manager): Santanelli, hypnotist, billed for Jan. 30, failed to appear.

**RALEIGH.**—ACADEMY OF MUSIC (R. C. Rivers, manager): The Lees, Jan. 30-4. Rentfrow's Pathfinders 6-11.

**ASHEVILLE.**—GRAND OPERA HOUSE (J. D. Plummer, manager): Devil's Auction Jan. 28; fair business; performance excellent.

**CHARLOTTE.**—OPERA HOUSE (Nat Gray, manager): Sousa's Band Jan. 26 to capacity; audience pleased.

## NORTH DAKOTA.

**FARGO.**—OPERA HOUSE (C. P. Walker, manager): A Parlor Match Jan. 28; large and pleased audience; receipts $414.25; general satisfaction. Tom Browne's whistling and Etta Butler's impersonations deserve special mention. Hogan's Alley 2. The Man from Mexico 9. A Bunch of Keys 25. Walker Whiteside 28.
ALSON BURBANK.

**BISMARCK.**—ATHENÆUM (J. D. Wakeman, manager): Hogan's Alley Jan 30. Shanty Town 6. Hands Across the Sea 7. A Bunch of Keys 17. On the Suwanee River 28.

**JAMESTOWN.**—OPERA HOUSE (E. P. Wells, manager): Remember the Maine Jan. 25; satisfactory performance; good house. Hogan's Alley 31.

**GRAFTON.**—GRAND OPERA HOUSE (W. W. Robertson, manager): George's Minstrels Jan. 24; fair business; performance good.

**GRAND FORKS.**—METROPOLITAN THEATRE (C. P. Walker, manager): A Parlor Match 1. Hogan's Alley 6. The Man from Mexico 11. A Bunch of Keys 24.

## OHIO.

**TOLEDO.**—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business manage): Before a small adience Jan. 26 Clay Clement played The New Dominion. The performance was up to the Clement standard, neither remarkably good nor very bad. A very large audience was much disappointed in E. H. Sothern's A Colonial Girl 1. No fault could be found with the acting or staging, but the play was lamentably weak. Brown's in Town 18.==BURT'S THEATRE (Frank Burt, manager): The Little Dunkardess did fair business 26-28. Properly handled the play would be a worthy effort. Frank Jones assumes the leading character with cleverness, and the same may be said of Violet King as the little Dunkardess. McFadden's Row of Flats suited large audiences who wished to laugh 29-1. A Well constituted co. gave a number of specialties.==PEOPLE'S THEATRE (C. F. Stevens, manager): Garry Owen, a conventional Irish comedy-drama, built on most familiar lines, to fair business 26-28. A Jolly Lot opened to overflowing house 29 for four nights. The members of the co. are all vaudeville people and as such are a success. Irwin Brothers' Burlesquers 9-11. C. M. EDSON.

**URBANA.** — MARKET SQUARE THEATRE (H. H. Williams, manager; A. L. Wilkins, acting manager): A Jolly Lot Jan. 27; small business; performance pleasing. The features were the acrobatic work of Iler, Burke and McDonald, the musical act of Byrne and Bentham, the dancing of Blanche Frayne, and the cornet playing of Ed and Lena Davenport. The Air Ship 30 was a good attraction, but owing to zero weather the audience was small. Hits were made by Ren Shields and Max Millian. James T. Kelly and Marie Stuart. Next Door 3. A Gay Old Time 6. The Mikado (local) 10. A Turkish Bath 16.==ITEMS: The Sisters Leon, Ed Leon, and Lafe Miller, of this city, joined A Jolly Lot here. Lillian Jerome and Nana Bascom also have joined.—Charles Eisenheit, late musical director of Brown's in Town, has joined The Air Ship. Shields and Millian recently joined the same co. and are featured.—C. B. Holliday has taken charge of the programmes of Market Square.—The Air Ship co. Sundayed here and spent the evening as guests of your correspondent.
W. H. MCGOWN.

**GREENVILLE.**—GRAND OPERA HOUSE (Sherman and Dorman, managers): Maloney's Wedding Jan. 18; fair house; performance weak. A Noble Rogue (local) 27; crowded house. Clara Helm and J. F. Maher worthy of mention. Creston Clarke 1. A Night at the Circus 4. Next Door 6. The Little Dunkardess 10. Garry Owen 13. A Country Merchant 15.==ITEM: Mr. and Mrs. W. H. Harvey, formerly of the Maxwell Stock co., are spending several weeks here.

**MASSILLON.**—NEW ARMORY (G. C. Haverstack, manager): The Sunshine of Paradise Alley Jan. 27 gave satisfaction to good house. Kellar 31 delighted a crowded house. Maloney's Wedding 1. A Jolly Lot (return date) 3. Courtenay-Morgan co. 6-11. Uncle Josh Spruceby 17. Under the Dome 18. Welsh Prize Singers 24. Next Door 28. At Piney Ridge March 2.==BUCHER'S OPERA HOUSE (George H. Shauf, manager): Dark.

**ALLIANCE.**—OPERA HOUSE (Norton and Shultz, managers): The Sunshine of Paradise Alley Jan. 28; packed house; satisfaction given. Courtenay-Morgan co. opened for five nights 31 in The Witch of Wall Street to good business. The Gormans 6. Creston Clarke 14.==CRAVEN'S OPERA HOUSE (M. E. Whelan, manager): Charles Cowles in A Country Merchant 30; fair business. The Late Mr. Early 2. The Real Widow Brown 7. The Missouri Girl 8.

**DAYTON.** — GRAND OPERA HOUSE (Harry E. Feicht, manager): The Passion Play by the cinematographe Jan. 30, 31 to capacity.==PARK THEATRE (Harry E. Feicht, manager): Katie Rooney in The Girl from Ireland to good business 26-28; neither the co. nor the comedy met with much favor, a few pleasing specialties being the best features. May Howard co. 30-1; S. R. O.; the burlesques and specialties were well received. J. W. WEIDNER.

**YOUNGSTOWN.**—OPERA HOUSE (Eugene Rook manager): Eddie Girard in Natural Gas Jan. 30; fair house. The specialties of Girard, O'Brien, Bar Jennings and Conly were fine, and the work of Florence Evans pleased. The Late Mr. Early 1; big house. De Wolf Hopper 3. The Real Widow Brown 4.==ITEM: The local Elks expect to initiate a large class shortly.

**AKRON.**—GRAND OPERA HOUSE (W. F. Stickles, manager): A Texas Steer Jan. 27; crowded house; performance fair. Frank Girard, Ben Cook, H. West, and L. L. Pike deserve special mention. The Late Mr. Early 30; medium house; specialties by Dick Browne, Charles Sharp, Bert Flatt, Ann Scarfe, and Mabel Hite were good. McFadden's Row of Flats 2. A Jolly Lot 4. The Real Widow Brown 6.

**MARIETTA.** — AUDITORIUM (Lyceum Course): Boston Ladies' Symphony Orchestra Jan. 28; large audience; superior attraction. (M. G. Seipel, manager): Tammany Tigers 1; fair audience; good attraction. (L. M. Luchs, manager): Rice and Barton's Big Gaiety co. 17. The Evil Eye 22. Boston Lyric Opera co. (return) 28.

**ZANESVILLE.**—OPERA HOUSE (R. D. Schultz, manager): Natural Gas Jan. 26; large and pleased audience. Kellar 1; business good. The Sunshine of Paradise Alley 2. Van Dyke and Eaton co. 6-11. Boston Lyric Opera co. 13-18.==MEMORIAL HALL (Guthrie Atwell, manager): Katharine Ridgeway Concert co. 1.

**CADIZ.**—OPERA HOUSE (E. M. Brown, manager. R. J. Erwood Stock co. Jan. 23-28. Plays presented: The Young American, Fun on the Bristol, Legal Rights, Running Wild, Chilkoot Pass, An Irishman's Love; business light; co. fair.==ITEM: Pet. Camp-

bell, recently of the Boston Lyric Opera co., joined the Erwood Stock co. here.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Keller Jan. 27 to capacity; entertainment excellent. A Night at the Circus 2.——PEOPLE'S THEATRE (C. Kimpel, manager): A Woman in the Case 28; fair house; audience pleased. Eldon's Comedians 6-11.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, managers): Thayer's Military Band gave a good concert to a fair audience Jan. 25. Philips' Dramatic co., of Canton, gave a very poor performance to small audience 27. The Missouri Girl 7.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): A Texas Steer Jan. 26; good business; best of satisfaction. Maloney's Wedding 28; small house; co. not up to standard. Royer Brothers in Next Door 31; small house; co. pleased. A Night at the Circus 29. Modjeska 23. 1492 25.

GALION.—MANAGER OPERA HOUSE (Waldman and Retting, managers): Peck's Bad Boy Jan. 26; pleasing performance; good co.——CITY OPERA HOUSE (S. E. Riblet, manager): Next Door 26; fair business; giving satisfaction. Stetson's U. T. C. 31; business fair; performance pleased.

ELYRIA. OPERA HOUSE (W. H. Park, manager; H. Dykeman, representative): Charles Cowes in A Country Merchant 3; poor house; deserved better; performance good. The Gormans for stage hands' benefit 9. The Real Widow Brown 22. Under the Dome 27.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Kellar delighted one of the largest audiences of the season Jan. 30. The Little Dunkardess 2. Creston Clarke 4. A Country Merchant 6. The Gormans 10.——ITEM: The Lodge of Elks will give a minstrel performance in the near future.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Katie Rooney in The Girl from Ireland to a small audience Jan. 30; performance fair. Boston Ladies' Symphony Orchestra 1; crowded house; splendid entertainment. A Bachelor's Honeymoon 3. Uncle Josh Spruceby 9.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Charles Cowles in A Country Merchant played against a snow storm Jan. 26; only fair attendance; performance pleasing. The Sunshine of Paradise Alley 31.——ITEM: The Elks initiated four candidates 24. A social session followed.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Clara M. McNeill, manager): Burke's U. T. C. Jan. 28; large and appreciative audience. Katie Rooney in The Girl from Ireland 31. A Bachelor's Honeymoon 4.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): A Guilty Mother Jan. 25; good house; pleased fairly. The Mirror Minstrels (local) 17. Eugene V. Debs 23. Welsh Concert co. 25.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): E. C. Wilson Theatre co., No. 2, Jan. 27, 28 to fair houses; performances poor. Will Carleton 15. Scott's Minstrels 16.——AUDITORIUM (M. H. Haskell, manager): Dark.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Vanity Fair Jan. 26; good business. A Guilty Mother filled the house 27. The Two Johns failed to draw well 28. The Sunshine of Paradise Alley 30 to fair business.

SHELBY.—WILBUR OPERA HOUSE (W. J. Wilkinson, manager): Carrie Stanley-Burns co. in The Fall of Santiago. The Klondike Claim, and Camille 2-4. Boston Ladies' Symphony Orchestra 7. The Real Widow Brown 9.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): The Three Bostonians pleased a good audience Jan. 27. A Bachelor's Honeymoon 31; large audience; good performance. The Little Dunkardess 6 canceled. Date filled by A Night at the Circus.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): The Air Ship pleased a large house Jan. 27. Next Door 30; fair house and performance. Stetson's U. T. C. 4. A Country Merchant 9. A Jolly Lot 11. Brown's in Town 17.

LORAIN.—WAGNER'S OPERA HOUSE (H. S. Burrett, manager): M'Liss (local) Jan. 26-28; fair business and performance. Fred Emerson Brooks 25; large audience pleased. Maloney's Wedding 2. Wilson Theatre co. 3, 4. Boston Ladies' Orchestra 8.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Two Little Vagrants Jan. 28; large and pleased audience. Van Dyke and Eaton co. opened for a week 30 in Fate to S. R. O. A Bachelor's Honeymoon 7. Miss Francis of Yale 22.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Boston Lyric Opera co. 12 in Said Pasha and Fra Diavolo to large and delighted audiences. Uncle Josh Spruceby 6. The Late Mr. Early 16.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Maloney's Wedding Jan. 26 to good business. The Little Dunkardess 1. Stetson's U. T. C. 3.

STEUBENVILLE.—OLYMPIA THEATRE (Frank J. Watson, manager). Natural Gas Jan. 26 and Mr. Beane from Boston 31, both to fair houses. The Sunshine of Paradise Alley 3.

MT. VERNON.—WOODWARD OPERA HOUSE (Stevens and Clements, managers): Stetson's U. T. C. drew a good house Jan. 27. Maloney's Wedding drew a very large audience 30.

TIFFIN.—NOBLE'S OPERA HOUSE (H. J. Mayers, manager): A large and pleased audience greeted Kellar Jan. 28. Creston Clarke 3. Lost in New York 4.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): The Air Ship Jan. 31; fair business; good performance. A Night at the Circus 6. Mr. Beane from Boston 15. Labadie co. 20-25.

BELLEFONTAINE.—GRAND OPERA HOUSE (T. L. Hutchins, manager): The Princess Bonnie (local) Jan. 27 and 30 to crowded houses; performances excellent; receipts $389.

PORTSMOUTH.—GRAND OPERA HOUSE (Ralph Johnson, manager): Burk's U. T. C. 2. Boston Lyric Opera co. 3, 4. Uncle Josh Spruceby 7. The Late Mr. Early 11.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (J. H. Timmermeister, manager): The Air Ship Jan. 28; performance good; largest house of season.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): The Missouri Girl Jan. 25; fair house and performance. The Labadie co. opened for a week 30, presenting Cuban Justice to S. R. O.

NAPOLEON.—OPERA HOUSE (B. B. Bitzer, manager): A Woman in the Case Jan. 30 pleased a fair house. Maloney's Wedding 4.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Better and Cox, managers): Charles Cowles in A Country Merchant Jan. 28; fair business. Creston Clarke 15.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): The Little Dunkardess pleased a good house Jan. 30. Lost in New York 3.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): Dark. Marsh's Twentieth Century Comedians 2-4 failed to fill date or cancel.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Peck's Bad Boy pleased a large audience Jan. 24. Local minstrels 1.

NEW LEXINGTON.—SMITH OPERA HOUSE (T. J. Smith, manager): The Three Bostonians 8. Uncle Josh Spruceby 10.

GREENFIELD.—OPERA HOUSE (H. G. Simons, manager): Burk's U. T. Co. Jan. 31; performance poor; business good: Faust 6.

NEWCOMERSTOWN.—CITY OPERA HOUSE (Yingling Brothers, managers): Charles Cowles in A Country Merchant Jan. 27 to delighted audience. Maro 10.

MIDDLETOWN.—SORG OPERA HOUSE (O. C. Buckles, manager): Two Little Vagrants Jan. 27; large audience. Mildred Holland deserves special mention.

CALDWELL.—OPERA HOUSE (J. Henry Friedman, manager): The Missouri Girl 1; S. R. O.; performance excellent.

CHICAGO.—OPERA HOUSE (Louis Simmermacher, manager): Lost in New York 2.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Irene Taylor co. 6-11.

## OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Beach and Bowers' Minstrels Jan. 25; S. R. O.; performance good.

PERRY.—OPERA HOUSE (Delaney and Wadsworth, managers): Miller's Vaudeville co. to fair house Jan. 24. Beach and Bowers' Minstrels to big house 26; satisfaction given. Coon Hollow 30.

## OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): McEwen, hypnotist, Jan. 23-28; big business; performance clever. Martell's Merry Makers 9-11 canceled. Minnie A. Smith, of Portland, in Who Wins, 7. A Hired Girl 18.

LA GRANDE.—STEWARD OPERA HOUSE (D. H. Steward, manager): A Boy Wanted Jan. 25; fair house. Darkest Russia 3. Who Is Who 8. All Aboard 10. McEwen 13-18.

BAKER CITY.—ARMORY HALL (McCord and McCord, lessees): Dark.

## PENNSYLVANIA.

PITTSTON.—MUSIC HALL (C. C. King, manager): Wilson Theatre co. closed a very successful week Jan. 28. Plays presented: The Galley Slave, The Two Orphans, The White Slave, Little Miss Johnstone, The Middleman, Kidnapped, Fanchon, and The Circus Girl; satisfaction given. Specialties by Mary Horne and Robert Parkinson and May and Milt Peck were above the average. Brosnahan and Jackson co. opened a week's engagement 30 in Forgiven, and turned people away; satisfactory performance. Minnie Stanley and Wallace West did particularly good work. A Child of Destiny 31. East Lynne and Only a Farmer's Daughter 1. Huntley-Jackson co. 6-11.——ITEMS: Mary Horne, of the Wilson Theatre co., received a handsome birthday gift from Manager Mitchell 27. The souvenir was a chatelaine of solid silver artistically engraved.—The Brosnahan-Jackson co. were entertained by Pittston Elks 1 and by the Entis Club 2. The co. made many friends in this city.—Kasten, Duey and Kasten left the Brosnahan-Jackson co. at Reading 28.

SCRANTON.—LYCEUM (Burgunder and Reis, managers): Ward and Vokes, assisted by clever Lucy Daly, Johnnie Page, John Keefe, Margaret Daly Vokes, and others, gave The Governors to packed houses Jan. 28. The Circus Girl 2; large business. Minnie Ashley, Helen Royton, Charles Danby, Bert C. Thayer, Thomas Ricketts, and W. H. Tro Denick sustained the principal roles in a capable manner. Julia Marlowe 3.——ACADEMY OF MUSIC (Burgunder and Reis, managers): Miles' Ideal Stock co. presented The Lights of Gotham, Our Irish-American Cousin, An American Hero, A Heart of Gold, New Mexico, The Governor's Pardon, and Damon and Pythias 30-4 to good business. John E. Miles, who heads the organization, received excellent support from Orral Humphreys, Harry S. Hadfield, James A. Bliss, Mildred Hyland, Perle Essington, and Clementine St. Felix. Specialties were introduced by Annette Wiltsie, Miss St. Felix, Will E. Culhane, and Will Carleton.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): A Milk White Flag for Elks' benefit crowded the house Jan. 27. Passion Play pictures attracted light audiences 28. The Evil Eye (return date) pleased a large house 31. Hennessy Leroyle in Other People's Money delighted a fair-sized audience 1. Under the Dome, with fine spectacular effects, gave satisfaction to rather small house 2. The Bride Elect 4. Henry Miller 6. Local minstrels 7. A Texas Steer 8. The Drummer Boy of Shiloh 10, 11. Alma Chester co. 13-18.——ITEM: Tommy Mack, comedian, of this city, joined Al. G. Field's Minstrels at New London, Conn., 1. Mr. Field has not been well and Mr. Mack assumes his chair on the end.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): J. E. Toole presented Killarney and the Rhine, Rip Van Winkle, and The Gypsy German Jan. 26-28; fair business and satisfaction. Katherine E. Oliver recited The Little Minister 30 to S. R. O. and pleased. Faust 1. The Girl from Ireland 2. Wargraph 3, 4. Parkinson-Roth co. 6-11. Maro 15. Creston Clarke 23.——ITEMS: Oscar Knoch, late of Joshua Simpkins, has returned to his home in this city.—F. E. Howe is rehearsing The Little Tycoon for early presentation.—B. P. O. E., No. 170, enjoyed a pleasant social session 27. Several members of the local lodge were the guests of Meadville Lodge at their reception at Camridge Springs 1.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Huntley-Jackson Stock co. closed Jan. 28 to satisfactory business. This was the first appearance of the co. in this city, and they made a most favorable impression. Repertoire: The World, Wife for Wife, The Fast Mail, Selwyn's Night Off, and The Tornado. The Two Weddings (local) 30, 31; appreciative audiences. Hotel Topsy Turvy 8. A Texas Steer 11. Biograph 15. Jefferson Comedy co. 17. The Telephone Girl 18. The Heart of Chicago 21. A Milk White Flag 22.——ITEM: Business here has shown a very decided improvement since the holidays, and the box-office is feeling the change for the better.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Lost in New York Jan. 25; fair house; pleased audience. Under the Dome 26; well-filled house; satisfactory performance. A Guilty Mother 28. This play was one of the successes of last season and was well received. The co. was fully equal to that heretofore producing it. Business good. Passion Play pictures 30 were interesting and instructive; attendance fair. Hoyt E. Conary, a character impersonator, gave an entertainment in the Y. M. C. A. Star Course 31, and was remarkably successful; house well filled. Gettysburg 1; small house; weak performance.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Maud Hillman with a good co. gave excellent performances of Charity Bess, Special Delivery, Among the Pines, and Lights and Shadows to good houses Jan. 30-4.——ACADEMY OF MUSIC (John D. Mishler, manager): Nolan's orchestral concert 30. The White Slave 1.——BECKER'S LYCEUM THEATRE (H. W. Becker, manager): Manager Becker closed the stock co. Jan. 28 and in the future will put on first-class vaudeville and burlesque.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The White Slave 2; S. R. O.; attraction meritorious. Kennedy Players 6-11. Local minstrels 18. Johnson Comedy co. 20-25. The Little Minister changed date from 13 to April 15.——ITEM: Al. Caldwell, agent of The White Slave, and Mrs. Caldwell (Ruth Macauley), leading woman of the co., were in an electric car collision here 2, and Mrs. Caldwell was more or less injured by flying glass. She was not prevented from playing herpart in the evening, however.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, lessee and manager): A Breezy Time 1; fair house. Under Cuban Stars 3. Hobson's U. T. C. 4. Mathews and Bulger 6. City Sports 7, 8. Dr. Stafford 10. Kellar 11.——NEW MOUNTAIN CITY THEATRE (N. B. Gossard, manager): Zero Jan. 30-1; crowded houses. Cora Routt made a hit, Ward Erwood's dancing was very good, and the Meeker Baker Trio deserve mention. O'Hooligan's Wedding 2-4. High Rollers 16-18.

CARLISLE.—NEW OPERA HOUSE (Markley and Appell, lessees; F. W. Alles, manager): A Guilty Mother Jan. 27; excellent attraction; fair house. Cosmorama (local) 30; fair house. Gettysburg 31; best of satisfaction; poor house. Other People's Money 4. A Texas Steer 7. Fields and Hanson's Minstrels 16. A Milk White Flag 18. Kellar 20.——ITEM: George N. Brandon, the organist, gave a recital 2 to a large and pleased audience.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): A Milk White Flag Jan. 28; large and pleased house. Alma Chester co. 30-4 opened in Hermoine or the Cross of Gold to S. R. O., followed by At Fort Bliss, The Wages of Sin, At the Picket Line, Denisa, and The Cuban Patrol. Ward and Vokes 6.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Scott's Minstrels Jan. 28; fair and appreciative audience. Kennedy Players 30-4. First half of week in The Midnight Express, The Two Thieves, The Two Orphans, Teddy McGuire the Irish Dude, and A Dangerous Woman; good business; enthusiastic audiences.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Lubin's Passion Play pictures pleased a small house, owing to snowstorm, Jan. 31. The Evil Eye pleased one of the largest houses this season 1. Under the Dome 3. Alma Chester co. 6-11.——ITEM: The Elks are arranging for a production of The Chimes of Normandy 14, 15.

ROCHESTER.—OPERA HOUSE: Courtenay Morgan co. Jan. 23-28 in The Witch of Wall Street, The Girl from Chili, Railroad Jack, Ten Nights in a Bar Room, and Always on Time; excellent performances and business.——ITEM: Owing to the death of Manager Vanderslice all February bookings have been canceled.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Lotus Glee Club Jan. 28; good house. Superba 27; packed house; receipts $712. The Ivy Leaf 8. Joseph Greene co. 13-18. Biograph 20, 21. A Milk White Flag 28.——ITEM: Business is better here than it has been for five years. The mines and shops are all working full time.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Meyers-Leyburne co. opened for a week Jan. 30 to packed house presenting The Black Flag. Other plays: Down the Slope, The Silver King, The Two Orphans, and The Burglar. The Mystic Midgets (local) 10, 11.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Johnson Comedy co. Jan. 30-4 in Once Upon a Time, The Pilot's Daughter, and Canny's Cross Roads to deservedly poor business. Other People's Money 11. Kellar 14. The Ivy Leaf 23. Creston Clarke 28.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Guy Brothers' Minstrels to fair business Jan. 28. Other People's Money 31; good performance; big business.——HERSKER'S OPERA HOUSE (John Hersker, manager): Gettysburg 28; good house and performance.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. Le Roy, manager): Houghton Stock co. Jan. 23-25 in Cheer, Boys, Cheer, A Temptation of Money, and Lost in London; full houses; pleasing performances. Malford's U. T. C. 7. A Breezy Time 15. Mystic Midgets (local) 24, 25.

TITTUSVILLE.—OPERA HOUSE (John Gahan, manager): Moore and Patrick's Comedy co. Jan. 27, 28 failed to appear. Houghton's Stock co. 30-4 opened in Cheer, Boys, Cheer to large house; good satisfaction given. The Way of the World 31.

JEANNETTE.—OPERA HOUSE (A. L. Bethune, manager): The Two Johns Jan. 28; good performance; big house.——ITEM: The Penn Dramatic and Literary Association played Tony the Convict at Weitz's Hall 27, 28 to capacity.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): The Two Johns Jan. 26; large audience; satisfaction given. Edward Girard in Natural Gas 31 to capacity; satisfactory performance. The Gormans 3 in Mr. Beane from Boston.

GREENSBURG.—KEAGGY'S THEATRE (R. G. Curren, manager): A Breezy Time Jan. 26; good house. The Gormans in Mr. Beane from Boston 28; fair attendance; performance appreciated. Local minstrels 2, 3. Kellar 9.

COLUMBIA.—OPERA HOUSE (James A. Crothers, manager): Marcosson Concert co. Jan. 28; big business. Wilson Theatre co. opened for a week 30 to crowded house in The Galley Slave; delighted audience.

ASHLAND.—GRAND OPERA HOUSE (F. H. Waite, manager): The Gormans in Mr. Beane from Boston Jan. 18; big house; good performance. Under the Dome 29; fair house; scenic effects wonderful. Myers-Leyburne co. 23-28; crowded houses.

HANOVER.—GRAND OPERA HOUSE (J. Percy Barnitz, manager): Under the Dome to a crowded house Jan. 28; co. excellent. Other People's Money 15. Kellar 23. The Drummer Boy of Shiloh (local) 9-11.

LEBANON.—FISHER OPERA HOUSE (Markley, Appell and Neeley, lessees; F. D. Coyle, manager): Under the Dome Jan. 27; good performance; scenic effects fine. Gettysburg 30; fair audience; good co. Other People's Money 2.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): A Breezy Time Jan. 28; topheavy house. A Guilty Mother 31; good business. Shea-McAuliffe Stock co. 6-11. Natural Gas 13.——OPERA HOUSE (J. G. Ellis, manager): Dark.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Waite's Opera co. Jan. 30-4 in Fra Diavolo, The Bohemian Girl, The Chimes of Normandy, Paul Jones, and Pinafore; large houses; audiences pleased.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): The Gormans Jan. 26 in Mr. Beane from Boston; general satisfaction; fair house. Porter J. White in Faust 31; largest audience of season; fine performance. Kellar 10.

DU BOIS.—FULLER'S OPERA HOUSE (James A. Rensel, manager): The Drummer Boy of Shiloh (local) Jan. 26-28; good performances. My Old Kentucky Home 30 was a pecuniary success. Guy Brothers' Minstrels 2. A Breezy Time 8.

TYRONE.—ACADEMY OF MUSIC (H. M. Day, manager): Hobson and Co.'s U. T. C. Jan. 28; fair business. O'Hooligan's Wedding 1; small audience. A Breezy Time 2; good business; audience pleased.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Eddie Girard and a capable co. presented Natural Gas to a small house 1, giving satisfaction. Katie Rooney 3. Scott's Minstrels 6.

SOUTH FORK.—THEATRE (J. H. Dietrick, manager): A Breezy Time Jan. 27; large and appreciative audience. Hobson's U. T. C. 6. Ten Nights in a Bar Room 13. Hendricks' Vaudeville co. 22.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Hennessy Leroyle in Other People's Money Jan. 27; performance excellent; fair audience.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): Porter J. White in Faust Jan. 27; performance excellent. The Two Johns 2. The Sunshine of Paradise Alley 6.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Jefferson Comedy co. 1. Natural Gas 2. Scott's Minstrels 4. Wolford-Sheridan co. 6-11.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. B. Herd, manager): Guy Brothers' Minstrels 1. Sol Marcosson Concert co. 3. A Breezy Time 4. Other People's Money 9. White's Faust 10.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Sol Marcosson Concert co. Jan. 31; large audience. King Comedy co. 4. Central Lyceum co. 13. Natural Gas 17.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. M. Bowman, manager): Edwards and Watson's Old Kentucky Home Jan. 28; large house; failed to give satisfaction. O'Hooligan's Wedding 6.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, managers): Dave H. Woods co. opened for a week Jan. 30 in The Black Flag to good house; pleased audience.

McKEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Lost in New York amused a large audience Jan. 28. The Gormans in Mr. Beane from Boston 30; clever performance; good house.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Jefferson Comedy co. Jan. 30 presented Rip Van Winkle to a large audience. The Real Widow Brown 1; fair attendance. Waite's Opera co. 6-11.

CORRY.—OPERA HOUSE (W. K. Stone, manager): K. P. Band Concert 1; good business. The Sunshine of Paradise Alley 13.

CONNELLSVILLE.—NEW MEYER'S OPERA HOUSE (R. G. Curren, manager): The Gormans in Mr. Beane from Boston Jan. 27 pleased a large audience.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): The Two Johns Jan. 31; good house; audience pleased. Gettysburg 9.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Miss Jerry drew good house Jan. 27; first-class performance. Other People's Money 14.

BROWNSVILLE.—THREE TOWNS THEATRE (Taylor and Cress, managers): The Two Johns 4. Macauley-Patton co. 6-11.

REYNOLDSVILLE.—REYNOLDS' OPERA HOUSE (A. Reynolds, manager): Old Kentucky Home Jan. 30; poor co. A Breezy Time 13.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Lost in New York Jan. 30; business fair; co. good. Kellar 7.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Warscope 6, 7. O'Neil's Comedy co. 11.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): The Two Johns 1; packed house; general satisfaction.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Sheridan-Wolford Stock co. opened for a week Jan. 30 in Shadows of a Great City to S. R. O.

FREELAND.—GRAND OPERA HOUSE (George McLaughlin, manager): Dark.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Korns, manager): Henry Watterson 30.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, managers): Maud Hillman co. 6-11.

## RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Corse Payton Stock co. closed a week of splendid business here Jan. 28. Field's Minstrels appeared 1; excellent performance; large audience. Arthur Rigby, Tommy Donnelley, and other popular players were in evidence. George W. Wilson co. 6-11.

PAWTUCKET.—OPERA HOUSE (E. D. Jameson, manager): Knobs o' Tennessee Jan. 30-1; crowded houses; delighted audiences. Hal Reid showed himself to be an actor of much merit and Margaret Ellsmere was captivating. Graham's Southern Specialty co. 6-8.

WOONSOCKET.—OPERA HOUSE (R. A. Harrington, manager): Frankie Carpenter co. Jan. 23-28 had good houses. Field's Minstrels 2. The Old Homestead 4. The Bells of Shandon 9.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Al. G. Field's Minstrels entertained a very large and enthusiastic audience Jan. 31. Stetson's U. T. C. 14.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Romani Stock co. in A Wife's Peril 4.

## SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): Alexander Black's picture play, A Capital Courtship, Jan. 31 pleased a large audience. Side Tracked 7. Richards and Pringle's Minstrels 9.——CONVERSE CONSERVATORY OF MUSIC (Dr. R. H. Peters, manager): Sousa's Band 26 drew one of the largest audiences ever seen in Spartanburg.——ITEMS: The work upon the new Auditorium which is being built by the Converse Conservatory of Music is being pushed very rapidly and will be completed Mch 1. The building will be fifty feet in height and will have a seating capacity of 2,000. It will be heated by steam and lighted by electricity.—W. W. Power was here 26 in the interest of Godfrey's British Guard Band and made arrangements with Dr. Peters to open the Auditorium early in March.

COLUMBIA.—OPERA HOUSE (Frank J. Moses, manager): Balwin-Melville co. Jan. 25-28 in Bulls and Bears, Humbug, The Devil's Wedding, and The Prisoner of Algiers; performances good. Sousa's Band 26 to S. R. O.; audience enthusiastic. A Stranger in New York 2.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Secret Service Jan. 25. Otis Skinner in Rosemary 26; good audience. Sousa's Band 28; crowded houses. The Bostonians 2. Devil's Auction 3. A Stranger in New York 4.

NEWBERRY.—OPERA HOUSE (Voss and Baselin, managers): Rip Van Winkle 7.

## SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear manager): Tim Murphy in The Carpetbagger Jan. 24, 25; house packed. Side Tracked 26, 27; good business. Lewis Morrison in Faust 28. Blatchford-Kavanaugh 2. Mistakes Will Happen 4. Ole Olson 8.——ITEM: The occasion of the National Association of Buttermakers' meeting here 22-28 proved a harvest for the theatrical attractions. The S. R. O. sign appeared every night.

WATERTOWN.—NEW GRAND OPERA HOUSE (B. F. Crowl, manager): Side Tracked 2. Gilruth's Band (local) 8. Ole Olson 15. Slayton Jubilee Singers Mch. 4.

## TENNESSEE.

NASHVILLE.—THE VENDOME (Staub and Sheetz, managers): The Bostonians in The Serenade and Robin Hood Jan. 27, 28 delighted packed houses. William H. Crane 1. Otis Skinner 6, 7. Jack and the Beanstalk 8. El Capitan 9.——NEW MASONIC THEATRE (Staub and Sheetz, managers): The Prisoner of Zenda 6, 7.——GRAND OPERA HOUSE (Wash Blackburn, business-manager): The Hopkins Stock co. in The Ensign drew large houses 23-28 and opened 30 in The Lost Paradise to a packed house. The vaudeville numbers are Mack and Elliott, Bobby Ralston, Guilbert, and the biograph.——ITEMS: Plunkett Greene will give a recital at the Tabernacle 6.—Wash Blackburn, of the Grand, returned from Hot Springs, Ark., 31, where he has spent several weeks on account of poor health.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): Hopkins Stock co. in Jim the Penman Jan. 30-4; business excellent. The vaudeville bill included the Rossow Midgets, Henrietta Duke, and Gertrude Haynes.——AUDITORIUM (Benjamin M. Stainback, manager): Barlow Brothers' Minstrels drew immense audiences 30, 31.——GRAND OPERA HOUSE (R. S. Douglass, manager): Miss Francis of Yale 28. William H. Crane in The Head of the Family and A Virginia Courtship 30, 31. James O'Neill in When Greek Meets Greek and Monte Cristo 1, 2. The Prisoner of Zenda 3, 4.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Herbert Kelcey and Effie Shannon presented The Moth and the Flame to a fair house Jan. 28; audience delighted. The Bride Elect 28. Devil's Auction 31 entertained a good crowd. Woodward-Warren co. 1-5.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Creston Clarke presented The Last of His Race Jan. 25; fair business; fine performance. Tim Murphy 3.

## TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): Marie Wainwright Jan. 24 presented East Lynne and Shall We Forgive Her to large audiences; best of satisfaction. The Prisoner of Zenda 28 to capacity; performance excellent. Spooner Dramatic co. 30-3. Sowing the Wind 4.——ITEM: At a mass meeting 26 a stock co. was formed to erect an auditorium large enough to accommodate five thousand people. The work will begin at once, and, when completed, the structure will be the largest in the entire South. There are many prominent locations in view, of which one will be selected this week.

W. V. LYONS.

DENTON.—GRAHAM OPERA HOUSE (H. J. Neely, manager): Ottumwa Male Quartette Jan. 24; fair performance; small audience. Andrews Opera co. in Fra Diavolo 28; excellent performance; good house. Gorton's Minstrels 4. Spooner Dramatic co.'s date changed from 30-4 to 27-March 4.——ITEMS: Miss Kleinman, of the Ottumwa Quartette, was the guest while here of her schoolmate and friend, Mignon Coursen.—Catherine Lee, of the Andrews Opera co., was taken ill at Paris, Tex., and is now with relatives in New Orleans, La., pending convalescing.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Wiess, manager): Klimt-Hearn co. Jan. 23-25 in Shadows of a Great City, The Lost Paradise, and My Partner; packed houses; good performances. The Prisoner of Zenda 26, 27; excellent performances; fair audiences. Under the Red Robe 30, 31. Punch Robertson co. 3-6. Sowing the Wind 7. Sousa's Band 8. Klimt-Hearn co. 9-11. Murray and Mack 12, 13. Roland Reed 15. Town Topics 19. Scalchi Concert co. 21. The Bostonians 22. Devil's Auction 23. El Capitan 24.

DALLAS.—OPERA HOUSE (George Anzy, manager): A Bachelor's Honeymoon Jan. 23, 24; good business; performances fair. Marie Wainwright 25, 26 in Shall We Forgive Her and East Lynne; good performances and houses. Under the Red Robe 27, 28. The Prisoner of Zenda 31. Sowing the Wind 1. Kinetoscope 4. Murray and Mack 7. Sousa's Band 9. Coon Hollow 11. The Herrmanns 13. Scalchi Concert co. 15. In Atlantic City 16. Town Topics 17. Roland Reed 18.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): MacLean-Tyler-Hanford co. presented Othello, Romeo and Juliet, and The Merchant of Venice Jan. 23, 24 to well-filled houses; performances first class. Under the Red Robe 26. Marie Wainwright presented Shall We Forgive Her and East Lynne 27, 28 to full houses.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (H. J. Hauschild, manager): Jennie Calef co. Jan. 23-28 in Gypsie, The Attorney-at-Law, The American Princess, Roxina, Comrades, and Struck Gas; fair audiences; performances well received. Punch Robertson co. 7-9. Edwin Klahre, pianist, 10. Murray and Mack 14. Two Married Men 27.

MARSHALL.—OPERA HOUSE (Wolz and Dahmer, managers): A Breezy Time Jan. 25; good business; performance acceptable. Murray and Mack in Finnigan's Ball 28; large business; enthusiastic audience. Gorton's Minstrels 31.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): My Friend from India Jan. 24 to good business; excellent performance. MacLean-Tyler-Hanford co. in Julius Cæsar 26 to average house. Advanced prices militated against this attraction.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E.

Bergman, business-manager); The Prisoner of Zenda Jan. 23; good production; big business. Klimt-Hearn co. 1, 2. Under the Red Robe 3, 4.

**DENISON.**—OPERA HOUSE (M. L. Eppstein, manager): A Bachelor's Honeymoon Jan. 18; excellent co.; crowded house. My Friend from India 23; co. superior; attendance fair; bad weather. Marie Wainwright 31. Murray and Mack 5.

**CLARKSVILLE.** — TRILLING'S OPERA HOUSE (Charles Gaines, manager): MacLean-Tyler-Hanford co. in Romeo and Juliet Jan. 27. Robert J. Burdette 28. Both to packed houses.

**WEATHERFORD.**—HAYNES OPERA HOUSE (R. W. Bornson, manager): Rose Stillman co. Jan. 16-21 in Jane, La Belle Marie, A Country Girl, The Guardian, and Nance Oldfield; business fair; co. first class.

**THURBER.**—OPERA HOUSE (A. H. Miller, manager): The Signal of Liberty Jan. 17; fair house. Andrews Opera co. 30.

**YOAKUM.**—GREEN OPERA HOUSE (W. E. Green, manager): Andrews Opera co. Jan. 24 to capacity; audience pleased. Kempton Komedy co. 30-4.

**BASTROP.**—GREEN AND ELZNER OPERA HOUSE (P. O. Elzner, manager): Andrews Opera co. Jan. 26 in Martha; large house; delighted audience.

**TERRELL.**—BRIN'S OPERA HOUSE (S. L. Dey, manager): Warscope to a packed house Jan. 26. Audience was disappointed and a poor house 27.

**BRENHAM.**—GRAND OPERA HOUSE (Alexander Simon, manager): After the War Jan. 23; light house. The Herrmanns 8. Scalchi Concert co. 22.

**EL PASO.** — MYAR'S OPERA HOUSE (George Walker, lessee): South Before the War Jan. 28; good house.

**TYLER.**—GRAND OPERA HOUSE (Hicks, Lindsey and Schwarz, managers): Sowing the Wind Jan. 30. Murray and Mack in Finnigan's Ball 21 to good house.

**CORSICANA.**—MERCHANT'S OPERA HOUSE (L. C. Revare, manager): Sowing the Wind 3.

## UTAH.

**SALT LAKE CITY.**—SALT LAKE THEATRE (George D. Pyper, manager): Pudd'nhead Wilson Jan. 24-26 to packed houses. The performance is an ideal one, and held the audiences spellbound until an unusually late hour. Ada Dwyer Russell received almost an ovation, and was deluged with flowers.—NEW GRAND THEATRE (M. E. Mulvey, manager): Who Is Who 23-28 to good business.—ITEMS: At an entertainment given by the Salt Lake Opera co. at the Salt Lake Theatre for the pleasure of the old folks (over seventy years of age) Clementine De Vere sang two numbers to the great delight of the old folks. The house was packed.—Leila Davis, late of Morosco's Stock co., of San Francisco, is visiting friends in this city.—At the close of the engagement of Pudd'nhead Wilson Edwin Mayo, after making a statement to the effect that the large business done here was largely due to Ada Dwyer Russell, presented her with a check for ten per cent. of the gross receipts, a matter of nearly $300.

**OGDEN.**—GRAND OPERA HOUSE (Joseph Clark, manager): Shaft No. 2 Jan. 26; medium house; scenery good. Who Is Who 29; fair house. A Boy Wanted 1.

**PARK CITY.**—DEWEY THEATRE (F. J. McLaughlin, manager): Stowe's U. T. C. Jan. 30. Yon Yonson 4. South Before the War 17. John L. Sullivan co. 22.

## VERMONT.

**RUTLAND.**—OPERA HOUSE (A. W. Higgins, manager): Peck's Comedy co. 1-4. Wargraph 22. Jefferson Comedy co. 27.

**MONTPELIER.**—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Rockwell Theatre co. Jan. 30-4.

## VIRGINIA.

**NEWPORT NEWS.** — OPERA HOUSE (G. B. A. Booker, manager): American Theatre co. opened for a week Jan. 31 in A Prince of Russia to S. R. O.; audience pleased. Plays to follow: The Counterfeiters, The Black Eagle, The Fatal Wedding, and The Spanish Traitors. Joe Ott 6. Wells' Vaudeville co. 10. Side Tracked 16. Sowing the Wind 27. A Texas Steer 28.

**RICHMOND.**—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Bride Elect Jan. 30, 31. Herbert Kelcey and Effie Shannon, supported by one of the best cos. ever seen here, presented The Moth and the Flame 1, 2. The play was received enthusiastically by large audiences.

**NORFOLK.** — ACADEMY OF MUSIC (A. B. Duesbery, manager): Secret Service Jan. 27. Kelcey-Shannon co. 30, 31 in The Moth and the Flame; performance excellent; business good. The Bride Elect 1. Ward and Vokes 6. Joe Ott 10, 11.

**DANVILLE.**—ACADEMY OF MUSIC (John B. Wood, manager): The Princess Bonnie (local) Jan. 26; business good; performance fair. Devil's Auction 27; business and performance good. Fields and Hanson's Minstrels 6.

**HAMPTON.**—SOLDIERS' HOME THEATRE: Stephen Fitzparick 1 to large and pleased audience in A Husband on Salary. Special mention is due Amy Fitzparick and Viola Le Breta. Joe Ott 7. Side Tracked 18. Eugenie Blair 28.

**LYNCHBURG.**—OPERA HOUSE (F. M. Dawson, manager): Devils Auction Jan. 26; good business and performance. Kelcey-Shannon co. in The Moth and the Flame 28; fine performance; good house.

**ROANOKE.**—ACADEMY OF MUSIC (C. W. Beckner, manager): Santanelli 6-11. Side Tracked 13. Georgia Minstrels 17.

**FREDERICKSBURG.**—OPERA HOUSE (Goldsmith and Hirsh, managers): Rachelle Renard co. 20-25 canceled.

**STAUNTON.**—OPERA HOUSE (Barkman and Shultz, managers): Stewart Comedy co. 2-4 failed to appear. Fields and Hanson's Minstrels 10. Eugenie Blair 27.

**PETERSBURG.**—ACADEMY OF MUSIC (William E. French, manager): Side Tracked Jan. 16.

## WASHINGTON.

**SEATTLE.** — THEATRE (J. P. Howe, manager): Willie Collier presented The Man from Mexico Jan. 27, 28 to S. R. O.; the play scored a decided hit, and is acknowledged as the greatest comedy success in the history of the house.—THIRD AVENUE THEATRE (W. M. Russell, manager): On the Suwanee River 22-28 proved a strong drawing attraction. All Aboard 29-4.—ITEMS: Scalchi has postponed her concert dates here.—Ingomar was presented 26 by local talent. Alexander McKenzie, who has been with Robert Downing, assumed leading role, and May Martin, a young woman of much ability, played Parthenia.—Managers Howe and Russell are highly satisfied with the results of the present season, as it has proven a huge success, and shows that dramatic patronage in this section is most liberal to good attractions. The season has been a succession of packed houses. Cos. of merit are absolutely sure of drawing to the capacity.—The light operas presented by the Metropolitan Opera co., at Cort's Palm Garden, are drawing splendid business.

**TACOMA.**—THEATRE (L. A. Ming, resident manager): A Contented Woman Jan. 18; splendid entertainment and co. Belle Archer, as Grace Holmes, and Fanny Denham Rouse, as Aunt Jim, received special approbation. West's Minstrels 21; S. R. O.; jokes excellent; good music. Willie Collier in The Man from Mexico 26; splendid house; play well received; receipts $843.75.

**SPOKANE.**—AUDITORIUM (Harry C. Hayward, manager): West's Minstrels Jan. 23, 24; S. R. O.; excellent entertainments. Black Patti's Troubadours 26-28; crowded houses; performances good. Willie Collier 30. A Bench of Keys 1, 2. Harry Corson Clarke 3, 4.

**WALLA WALLA.**—NEW THEATRE (J. G. Paine, manager): A Boy Wanted to fair house Jan. 23. West's Minstrels to S. R. O. 26; performance fine. Alabama 31. Who Is Who 10.

**NEW WHATCOM.**—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): A Bunch of Keys Jan. 22; good house; co. fair.

## WEST VIRGINIA.

**CHARLESTON.**—BURLEW OPERA HOUSE (N. S. Burlew, manager): Boston Lyric Opera co. in Said Pasha Jan. 25. The Black Hussar 26. Amorita 2. The Bohemian Girl and Said Pasha 28; delighted large audiences. Irene Taylor Dramatic co. in East Lynne 30 and Camille 31; fair business. Boston Lyric Opera co. (return) 6-11.

**HUNTINGTON.**—DAVIS OPERA HOUSE (Joseph Gallick, manager): Boston Ladies' Symphony Orchestra Jan. 26; excellent performance; small house on account of accident to advertising matter. Boston Lyric Opera co. 30, 31 in Said Pasha and Fra Diavolo; big business; good performances. Uncle Josh Spruceby 4.

**WHEELING.**—OPERA HOUSE (F. Riester, manager): Natural Gas (return engagement) Jan. 28; good business. The Late Mr. Early 9. Other People's Money 18.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Under the Dome 9-11. Van Dyke and Eaton co. 20-25.

**PARKERSBURG.**—AUDITORIUM (W. E. Kemery, manager): Macauley-Patton co. in The Minister's Son, Royal Rags, Fate, Only a Farmer's Daughter, East Lynne, and Sly Old Fox Jan. 30-4; large and appreciative audiences.

**MORGANTOWN.**—OPERA HOUSE (M. J. Sonneborn, manager): Charles Mortimer co. 6-11.

**WELLSBURG.**—BARTH'S OPERA HOUSE (W. F. Barth, manager): Dark.

**WESTON.**—CAMDEN OPERA HOUSE (James A. Tierney, manager): Dark.

## WISCONSIN.

**EAU CLAIRE.**—GRAND OPERA HOUSE (O. F. Burlingame, manager): Deshon-DuVries Opera co. in Girofle-Girofla, Fra Diavolo, and La Mascotte Jan. 27-29; excellent business. Spedden-Paige co. 30-4 in Angie the Country Girl, The Fair Conspirator, The Prince of Liars, The Factory Girl, The Iron King, and Little Lord Fauntleroy; moderate business.

**SHEBOYGAN.**—OPERA HOUSE (Robert Kohler, manager): A Stranger in New York Jan. 26; crowded house; entire satisfaction. Murray and Mack in Finnigan's 400 29 to small house, owing to late arrival of co.'s paper and inclemency of weather. Maro 31.

**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, manager): Shanty Town Jan. 24; good house. A Stranger in New York 27; house packed; satisfaction given. Murray and Mack in Finnigan's 400 30; crowded house; audience pleased.

**JANESVILLE.**—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Murray and Mack in Finnigan's 400 Jan. 25; good house; audience pleased. Blondell and Fennessey co. 6-8. Shore Acres 11. Bobby Gaylor 14.

**PORTAGE.**—OPERA HOUSE (A. H. Carnegie, manager): Murray and Mack in Finnigan's 400 Jan. 27; packed house. Garrick Comedy co. 11. Young's U. T. C. 14. Newell Comedy co. 20-25.

**RACINE.**—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): Hopkins' Trans-Oceanics Jan. 28 canceled. The Boones 30, 31. The Girl from Chili 5. Robert B. Mantell 11.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, manager): Murray and Mack in Finnigan's 400 Jan. 27 did not draw very largely; performance amusing.

**WAUSAU.**—ALEXANDER OPERA HOUSE (P. H. Peters, acting manager): Eli Perkins to large audience Jan. 30. Professor Boone 6, 7. Spedden-Paige co. 20-25. Ole Olson Mch. 4 canceled.

**BELOIT.**—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Murray and Mack in Finnigan's 400 to a large and pleased house Jan. 31.

**STEVENS POINT.**—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Shanty Town Jan. 25; good business.

**APPLETON.**—OPERA HOUSE (J. W. Thickens, manager): Local Minstrels 6, 7. Salisbury Stock co. (return) 14.

**KENOSHA.**—RHODE OPERA HOUSE (Joe Rhode, manager): The Span of Life Jan. 28; full house; audience disappointed.

**LA CROSSE.**—THEATRE (J. Strasilipka, manager): Camille D'Arville in The Highwayman Jan. 26; large and pleased audience.

**MERRILL.**—BERARD OPERA HOUSE (Charles Quin, manager): Dark.

**GREEN BAY.**—TURNER'S OPERA HOUSE (J. H. Nevins, manager): Shubert Glee Club 9.

**ASHLAND.**—GRAND OPERA HOUSE (John Meis, manager): Dark.

## WYOMING.

**CHEYENNE.**—OPERA HOUSE (Stahle and Bailey, managers): Bittner Theatre co. Jan. 23-28 in The Galley Slave, A Parisian Romance, Mother and Son, The Fire Patrol, A Millionaire's Wife, and Michael Strogoff; co. gave painstaking performances in spite of but fair attendance owing to severe weather. The co. is good throughout and merited crowded houses. Lewis Morrison 3.—ITEM: Manager Stahle is in New York on theatrical business.

## CANADA.

**TORONTO.**—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Little Minister Jan. 30-4. Yankee Doodle Dandy 6-8. Modjeska 9-11.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): Isham's Octoroon drew an immense house 30. The programme is replete with good vaudeville specialties. Hogan's Alley 6-11.—PRINCESS THEATRE (O. B. Sheppard, manager): The Cummings Stock co. in The Three Guardsmen to big business 30-4. All the characters are well assigned and the performance was a most creditable one. Harry Glazier as D'Artagnan eclipsed all previous efforts and the Constance of Eleanor Browning was pleasing. The play was well costumed and the scenery was especially good. The Burglar 6-11.—MASSEY MUSIC HALL (I. E. Suckling, manager): Plancon-Trebelli concert 19.—ITEM: The annual benefit of the Toronto Lodge, T. M. A., will take place at the Opera House 10.

**WINNIPEG.**—THEATRE (C. P. Walker, manager): Local Operatic Society produced Polly before large audiences Jan. 26-29. Principals were Rose Murray, Miss McFadden, Messrs. Handscomb, Harris, Brodie, Eggo, and Eric Hambers. A Parlor Match 30, 31; business satisfactory. Philip Ryley, J. W. Sullivan, Etta Butler, and Tom Broune deserve mention. E. Pauline Johnson 3. Hogan's Alley 5-9. The Man from Mexico 10. In a Persian Garden (local) 14. A Bunch of Keys 21, 22. Walker Whiteside Mch. 2-4.—GRAND OPERA HOUSE (W. H. Seach, manager): Clara Mather Stock co. 5—indefinite.

**OTTAWA.**—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Daniel R. Ryan Stock co. presented Wife for Wife, Jim the Penman, The Fatal Wedding, Ingomar, Twenty Years After, and East Lynne Jan. 30-4. Modjeska 6-8.—GRAND OPERA HOUSE (Joseph Frank, manager): Dark.—ITEM: The members of the Daniel R. Ryan co. were the guests of honor at a luncheon given by F. X. St. Jacques, proprietor of the Russell Hotel, 29, on one of the Ottawa and Aylmer electric parlor cars, while making the trip to Aylmer (ten miles from Ottawa).

**ST. JOHN.**—OPERA HOUSE (A. O. Skinner, manager): Paul Cazeneuve in Faust, The Strategists, The Three Guardsmen, and Don Cesar de Bazan Jan. 23-28; business and performances excellent. Redpath Concert co., composed of Helen Buckley, soprano; Mary Louise Clary, contralto; William H. Rieger, tenor; Arthur Beresford, basso; Adolph Rosenbecker, violinist, and Hugo Frey, accompanist, in grand concerts 30, 31 to capacity. The greatest musical treat in recent years. Spears Comedy co. 13.

**VICTORIA.**—THEATRE (Robert Jamieson, manager): Grau Opera co.'s engagement Jan. 16-21 was so successful that several one-night stands will be cut and a return engagement played. A Bunch of Keys 28. The Girl I Left Behind Me 1. Black Patti's Troubadours 3. What Happened to Jones 7. Darkest Russia 20.

**ST. CATHARINES.**—GRAND OPERA HOUSE (Charles H. Wilson, manager): Jefferson Comedy co. delighted large audiences Jan. 27 in Rip Van Winkle. The Real Widow Brown pleased a small house 28. Severe weather hurt the business. A Jay in New York 2; fair business.

**VANCOUVER.**—OPERA HOUSE (Robert Jamieson, manager): Jules Grau Opera co. Jan. 23-28; excellent performances to S. R. O. A Bunch of Keys 30. Black Patti's Troubadours 6. What Happened to Jones 10.—SAVOY THEATRE: Stock Vaudeville co. 23-28.

**CHATHAM.**—GRAND OPERA HOUSE (R. A. McVean, manager): Fraune Concert co. pleased a large house Jan. 25. A Jay in New York 4. Isham's Octoroons 9. The World Against Her 13. Hogan's Alley 18.

**ST. THOMAS.**—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Jefferson Comedy co. presented Rip Van Winkle Jan. 25; large and delighted audience. Morgan Wood 31.—NEW GRAND OPERA HOUSE (A. McVean, manager): Dark.

**QUEBEC.**—ACADEMY OF MUSIC (A. A. Charlebois, manager): Paul Cazeneuve in Faust 2-4.—GAIETY THEATRE (Camille Cordallez, lessee): Dunnigan's Southern Plantation co. 2-4. A. French Dramatic co. will open 6 for two weeks.

**HAMILTON.**—GRAND OPERA HOUSE (Mrs. F. W. Stair, manager): Jefferson Comedy co. Jan. 26 in Rip Van Winkle to good business; first-class performance. The Brownies (local) 2, 3. The Little Minister 6.

**GUELPH.**—ROYAL OPERA HOUSE (A. J. Small, manager; A. M. Dubois, representative): A Jay in New York Jan. 30; good house. Ansbach, magician, 2. Isham's Octoroons 6.

**BRANTFORD.**—STRATFORD'S OPERA HOUSE (Tuttle and File, managers): A Jay in New York filled the house Jan. 31; poor entertainment. Carlyle co. (return) 3, 4.

**WOODSTOCK.**—OPERA HOUSE (Warren Totten, manager): Le Barge Concert co. Jan. 26 pleased a small audience. A Jay in New York 3. Frame Concert co. 11.

**BELLEVILLE.**—CARMAN'S OPERA HOUSE (Fred Adams, manager): Isham's Octoroons Jan. 25; good attendance. Ferris, hypnotist, 26-28; fair business. Daniel R. Ryan co. 9-11.

**KINGSTON.**—VICTORIA THEATRE (A. Lesser, manager): Ferris, hypnotist, opened for four nights 1 to a good house; interesting performance.

**LONDON.**—GRAND OPERA HOUSE (A. E. Roote, manager): Frame Concert co. 6, 7. Isham's Octoroons 10, 11.

**OSHAWA.**—OPERA HOUSE (J. W. Borsberry, manager): Isham's Octoroons Jan. 28; packed house; excellent performance.

**LINDSAY.**—ACADEMY OF MUSIC (Fred Burke, manager): The Temple of Fame (local) 2. Isham's Octoroons 23.

**BARRIE.**—GRAND OPERA HOUSE (John Powell, manager): Star concert (local) 31.—KING'S MUSIC HALL: Dark.

**SIMCOE.**—OPERA HOUSE (C. A. Austin, manager, Ansbach, magician, 13.

**BERLIN.**—OPERA HOUSE (George O. Philip, manager): A Jay in New York 1. Isham's Octoroons 7.

## CUES.

The Henry Lee company, of Syracuse, N. Y., was incorporated last week at Albany, and capitalized at $4,000, to produce Cyrano de Bergerac, with Mr. Lee in the title part.

The production of The Hero of Manila has been deferred, and Darrel Vinton has signed for leads with the Nashville Stock company.

Edwin Forrest Lodge, No. 2, A. O. F., held a meeting on Sunday at the lodge rooms.

Mistakes Will Happen played return dates at St. Joseph, Mo., and Lincoln, Neb., last week, to three times the receipts of the first engagements.

Jacob Litt will produce The Club Baby, at McVicker's Theatre, Chicago, early in April.

Ada Gray, of East Lynne fame, and Charles F. Tingay, her husband, have returned from England, after a two years' tour of Great Britain.

William A. Brady has copyrighted A Stranger in a Strange Land in England. He will hold the play for future production.

Stuart, "the male Patti," is meeting with great success on his starring tour in 1492, which is now in its twenty-third week, in spite of the predictions made by croakers. He received a present from Manila last week, sent by a lieutenant attached to Dewey's fleet, of a red silk crepe opera-wrap, embroidered with roses in white silk.

Damon Lyon, of Richard Mansfield's company, sang at a reception given by Mrs. Edward Farish in St. Louis, on Jan. 13, to several members of Mr. Mansfield's company.

Half an hour after A Hired Girl company left a train, at Boone, Ia., on Feb. 2, the train ran off the track and was utterly demolished. Gus Pixley writes that it was a narrow escape, and implies that the company were in no way responsible.

Olga Nethersole expects to present Max O'Rell's play, The Price of Wealth, in this city next season.

Mervyn Dallas, the original Lord Storm in The Christian, is again playing the part at the Garden Theatre.

Manager Jack Hoeffler was in the city last week and negotiated for twelve weeks' time over the Reis circuit for the Gibney-Hoeffler company.

W. C. Ott is now located at Scranton, Pa., where he has assumed the musical directorship of one of the theatres.

Miss Francis of Yale temporarily closed its season at Paducah, Ky., on Feb. 3. The members of the company returned to New York. After the original bookings have been revised and improved the company will be reorganized and will resume its tour in the early Spring.

## SAID TO THE MIRROR.

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J. C. HENRY, manager Henry's Opera House, Auburn, Ind.: "In reference to a recent criticism of A Guilty Mother, on account of alleged profanity, I wish to say that this attraction has played my house, and I had no such fault to find with it. At the same time, I agree with the proposition that if all plays were presented without vulgarity or profanity business would be better. A gentleman recently remarked to me that he did not like to take his family to the theatre nowadays, because there was so much profanity and vulgarity on the stage, and this is largely the sentiment of my patrons."


THE RECORD BROKEN.

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# DATES AHEAD.

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.*

*DRAMATIC COMPANIES.*

A BACHELOR'S HONEYMOON (Ward and Sackett). Springfield, Ill., Feb. 7, Jacksonville 8, Quincy 9, Keokuk, Ia., 10, Burlington 11, Davenport 12, Moline, Ill., 13, Rock Island 14, Monmouth 15, Galesburg 16, Peoria 17, 18, Ottawa 20, Joliet 21, Elgin 22.

A BOY WANTED: Greeley, Col., Feb. 11.

A BREEZY TIME (Eastern): Curwensville, Pa., Feb. 7, Dubois 8.

A BUNCH OF KEYS (Gus Bothner, mgr.): Butte, Mont., Feb. 6-12, Helena 13, Livingston 14, Billings 15, Bismarck N. Dak., 17, Jamestown 18, Fargo 20.

A CHEERFUL IDIOT (The Blondelles): Paris, Ill., Feb. 8, Springfield 9, Canton 10, Peoria 11, Galesburg 13, Kewanee 14, Moline 15, Iowa City, Ia., 16, Clinton, Ill., 17, Dubuque, Ia., 18, Madison, Wis., 21, Oshkosh 22, 23.

A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Los Angeles, Cal., Feb. 6-11, Phoenix, Ariz., 13.

A DANGEROUS MAID: Philadelphia Pa., Feb 6-18, Brooklyn, N. Y., 20-25.

A DAY AND A NIGHT: Louisville, Ky., Feb 6-8, Indianapolis, Ind., 9-11, St. Louis, Mo., 13-18, Hot Springs, Ark., 22.

A FEMALE DRUMMER: Newark, N. J., Feb 6-11.

A GRIP OF STEEL: Middletown, N. Y., Feb. 10.

A GUILTY MOTHER: New York city Feb. 6-11, Philadelphia, Pa., 13-18, Brooklyn, N. Y., 20-25.

A HIGH BORN LADY (Clifford and Huth): Detroit, Mich., Feb 6-11, Toledo, O., 13-15, Grand Rapids, Mich., 16-18, Buffalo, O., 20-25, Toronto, Can., 27-Mch. 4.

A HIRED GIRL (Blaney and Vance, props.: W. S. Butterfield, mgr.): Des Moines, Ia., Feb 6-8, Oskaloosa 9, What Cheer 10, Iowa City 11, Rock Island, Ill., 12.

**A HOT OLD TIME** (The Rays): Chicago, Ill., Jan. 30-Feb. 18.

A JAY IN NEW YORK: Detroit, Mich., Feb 6-11.

A JOLLY LOT (Charles E. Rose, mgr.): Marion, O., Feb 9, Kenton 10, Lima 11, Springfield 13, Xenia 14.

A MIDNIGHT BELL: Hoyt; L. R. Stockwell, mgr.): Portland, Ore., Feb. 6, 7, Vancouver, B. C., 8, Astoria, Ore., 9, Olympia, Wash., 10, Tacoma 11, Victoria, B. C., 13, Nanaimo 14, Vancouver 15, New Whatcom, Wash., 16, Seattle 17, 18.

A MILK WHITE FLAG (Thomas W. Ryley, mgr.): Baltimore, Md., Feb. 6-11.

A PARLOR MATCH (W. M. Gray, mgr.): St. Paul, Minn., Feb. 12-18, Minneapolis 20-25.

A ROMANCE OF COON HOLLOW (George B. Gaston, mgr.): Sherman, Tex., Feb. 7, Denison 8, Bonham 9, Paris 10, Dallas 11.

A RUNAWAY GIRL: New York city Sept. 12—indefinite.

A STRANGER IN NEW YORK: Atlanta, Ga., Feb. 7, 8, Rome 9, Chattanooga, Tenn., 10, Knoxville 11, Asheville, N. C., 13, Charlotte 14, Wilmington 15.

A STRANGER IN NEW YORK (Hoyt and McKee): Chicago, Ill., Feb. 1-18, Cleveland, O., 20-25.

A TEXAS STEER (Katie Putnam): Carlisle, Pa., Feb. 7, Lancaster 8, Lebanon 9, Reading 10, Allentown 11, Philadelphia 13-18, Washington, D. C., 20-25.

**A TRIP TO COONTOWN** (Cole and Johnson): Cleveland, O., Feb 6-11.

A WOMAN IN THE CASE: Grand Rapids, Mich., Feb. 6-8, Bay City 9-11, Saginaw 13-15, Detroit 19-25.

ADAMS, MAUDE: Washington, D. C., Feb. 6-11, Baltimore, Md., 13-18, Pittsburg, Pa., 20-25.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

ARNOLD PLAYERS: Selma, Ala., Feb. 6-11, Montgomery 13-18.

ARTHUR, JULIA (A. H. Canby, mgr.): Newark, N. J., Feb. 6-11, Washington, D. C., 13-18, Baltimore, Md., 20-25.

AT GAY CONEY ISLAND (Miller and Freeman, mgrs.): Topeka, Kan., Feb. 9.

AT PINEY RIDGE: Portland, Ind., Feb. 7, Muncie 8, Brazil 9, Crawfordsville 10, Danville, Ill., 11, Champaign 13, Bloomington 14, Jacksonville 15, Springfield 16, Decatur 17.

AT THE WHITE HORSE TAVERN: New York city Feb 6—indefinite.

AUBREY DRAMATIC CO.: Atlanta, Ga., Feb. 6-11, Birmingham, Ala., 13-18, Memphis, Tenn., 20-25.

AUNT JERUSHA (W. S. Campbell, prop.; A. W. Cross, mgr.): Danbury, Conn., Feb. 14, Bristol 15, Holyoke, Mass., 16-18, Lowell 20-22, Manchester, N. H., 23-25.

BACK ON THE FARM (Wm. Rider, mgr.): Memphis, Tenn., Feb. 6-8, Covington 9, Dyersburg 10, Troy 11, Fulton, Ky., 13, Clinton 14, Hardwell 15, Cairo, Ill., 16, Duquoin 17, Carbondale 18, Metropolis 19, Paducah, Ky., 20.

BARRINGTON STOCK: Willimantic, Conn., Feb. 6-11.

BECAUSE SHE LOVED HIM SO: New York city Jan. 16—indefinite.

BENNETT-MOULTON (A. Earl Burgess, mgr.): Gloversville, N. Y., Feb. 5-11, Schenectady 13-18, Wilkes-Barre, Pa., 20-25.

BENNETT-MOULTON (B; E. K. Moulton, mgr.): Haverhill, Mass., Feb. 6-18, Chelsea 20-25.

BLAIR, EUGENIE (W. Wilkinson, mgr.): Utica, N. Y., Feb. 7, Auburn 8, Ithaca 9, Elmira 10, Binghamton 11, Scranton, Pa., 13, Wilkes-Barre 14, Harrisburg 15, Allentown 16, Trenton, N. J., 17, Atlantic City 18.

BROSNAHAN-JACKSON: Williamsport, Pa., Feb. 6-11, Harrisburg 13-15, Pottsville 16-18, Allentown 20-25.

BROWN'S IN TOWN (J. J. Rosenthal): St. Louis Mo., Feb. 6-11, New York city 20—indefinite.

BRYAN COMEDIANS: Peoria, Ill., Feb 5-11, Lincoln 13-18, Beardstown 20-25.

BURRILL COMEDY (Charles W. Burrill, mgr.): Concord, N. H., Feb. 6-11, Portland, Me., 13-18, Gloucester, Mass., 20-25.

BYRNE BROS.: Minneapolis, Minn., Feb. 6-11, Milwaukee, Wis., 12-18, Aurora, Ill., 20, Joliet 21, Peoria 22, Davenport, Ia., 23, Des Moines 24.

BYRON, OLIVER: Chicago, Ill., Jan. 29-Feb. 11.

CAMERON CO (C. H. Kerr, mgr.): Hastings, Neb., Feb. 7, Fairfield 8, Fairbury 9, Wymore 10, Falls City 11, Lincoln 13, Nebraska City 14, Omaha 15-18, Council Bluffs, Ia., 21, Shenandoah 22, Clarinda 23, Creston 24, Albia 25, Oskaloosa 27, Sigourney 28.

CARPENTER, FRANKIE (George K. Rounsen, mgr.): Dover, N. H., Feb. 6-11, Portland, Me., 13-18, Portsmouth 20-25.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

CATHERINE (Charles Frohman): Philadelphia, Pa., Feb 6-18, Washington, D. C., 20-25.

CAZENEUVE, PAUL: Montreal, Can., Feb. 6-11.

CHANFRAU, HENRY T.: Brooklyn, N. Y., Feb. 6-11.

CHASE-LISTER: Salina, Kan., Feb 6-11.

CHATTANOOGA (Eastern; Jay Simms, mgr.): Greenfield, Mass., Feb. 7, Athol 8, Gardner 9, Leominster 10, Clinton 11, Worcester 13-18.

**CHESTER, ALMA** (O. W. Dibble, mgr.): York, Pa., Feb. 6-11, Lancaster 13-18, Trenton, N. J., 20-25.

CLARKE, CRESTON (H. Willard Storm, mgr.): Toledo, O., Feb. 5-8, Findlay 9, Marion 11, Akron 13, Alliance 14, Canal Dover 15, East Liverpool 16, Johnstown, Pa., 21, Altoona 22.

CLARKE, HARRY CORSON (Sanford B. Rickaby, mgr.): Victoria, B. C., Feb. 7, Wellington 8, Nanaimo 9, Vancouver 10, New Whatcom, Wash., 11, Seattle 12, 13.

CLEMENT, CLAY (John Henry Martin, mgr.): Paris, Ill., Feb. 8, Springfield 9, Canton 10, Peoria 11, Galesburg 13, Kewanee 14, Moline 15, Iowa City, Ia., 16, Clinton 17, Dubuque 18, Platteville, Wis., 20, Madison 21, Oshkosh 22.

COLUMBIAN COMEDY (Newell and Morrison, props. and mgrs.): La Crosse, Wis., Feb. 6-15, Viroqua 16-18, Portage 20-26.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—indefinite.

CORSE PAYTON COMEDY (E. M. Gotthold, mgr.): Poughkeepsie, N. Y., Feb. 6-18, Newburgh 20-25.

**CORSE PAYTON STOCK** (David J. Ramage, mgr.): Lowell, Mass., Feb. 6-11, New Bedford 13-18, Portland, Me., 20-25.

COURTENAY MORGAN: Massillon, O., Feb. 6-11.

CRANE, WM. H.: Chicago, Ill., Feb. 6-18, St. Louis, Mo., 20-26.

DAILEY CO.: Ventura, Cal., Feb. 6-11, Santa Barbara 13-18.

DAUGHTERS OF THE POOR: Worcester, Mass., Feb. 6-11.

DEVIL'S AUCTION (Chas. H. Yale, mgr.): Columbus, Ga., Feb. 7, Montgomery, Ala., 8, Pensacola, Fla., 9, Mobile, Ala., 10, New Orleans, La., 12-18, Lake Charles 19, Houston, Tex., 20, Galveston 21, Austin 22, San Antonio 23, Waco 24, Dallas 25, 26.

DEVIL'S ISLAND (J. H. Wallick, mgr.): Newark, N. J., Feb. 6-11, Cleveland, O., 13-18, Toronto, Ont., 20-25.

DILLON, JOHN: Nebraska City, Neb., Feb. 7, Hamburg, Ia., 8, Red Oak 9, Glenwood 10, Council Bluffs 11, Seward, Neb., 13.

DONNELLY STOCK: New York city Aug. 27—indefinite.

DOWN IN DIXIE: Baltimore, Md., Feb. 6-11.

DREW, JOHN: Baltimore, Md., Feb. 6-11, Washington, D. C., 13-18, Harlem, N. Y., 20-25.

EARLE, GRAHAM: Purcell, I. T., Feb. 6-11.

ELDON'S COMEDIANS: St. Mary's, O., Feb. 6-11, Decatur, Ind., 13-18, Paulding, O., 20-25.

ELROY STOCK: Lawrence, Mass., Feb. 6-11, Lowell 13-18, Woonsocket, R. I., 20-25.

ERWOOD STOCK: New Martinsville, W. Va., Feb. 6-11.

FABIO ROMANI: Litchfield, Ill., Feb 7, Effingham 10.

FAUST (Callahan): Hoboken, N. J., Feb. 6-8.

FAUST (White's): Corry, Pa., Feb. 7, Titusville 8, Punxsutawney 9, Philipsburg 10, Curwensville 11, Clearfield 13, Tyrone 14, Hagerstown, Md., 15, Shippensburg, Pa., 16, Ebersburg 17, Johnstown 18, Altoona 20, Somerset 21, Cumberland, Md., 22, Martinsburg, W. Va., 23, Alexandria, Va., 24, Waynesboro, Pa., 25.

**FERRIS COMEDIANS** (Dick Ferris, mgr.): Jonesboro, Ark., Feb. 6-11, Paragould 13-15, Poplar Bluff 16-18.

FISKE, MRS (Charles E. Power, mgr.): Montreal, Can., Feb. 6-11.

FRENCH, R. E.: Butte, Mont., Jan. 16—indefinite.

GARRY OWEN: Lebanon, Ind., Feb. 8, Anderson 9, Dunkirk 10, Newcastle 11.

GAYLOR, BOBBY: Clinton, Ill., Feb. 8, Lincoln 9, Bloomington 10.

GIBNEY-HOEFFLER (Jack Hoeffler, mgr.): Olean, N. Y., Feb 6-11, Franklin, Pa., 13-18, Elmira, N. Y., 20-25.

GILLETTE, WM.: New York city Feb. 6-11.

GILMORE, PAUL: Richmond, Va., Feb. 7, Norfolk 8, 9, Danville 10, Charleston, S. C., 11, Columbia, Ga., 13, Augusta 14, Savannah 16, Jacksonville, Fla., 17, 18, Mobile, Ala., 20, Columbus, Ga., 21, Atlanta 22, 23, Montgomery, Ala., 24.

GLENN, SAM'L. W.: Laurens, S. C., Feb. 9, Abbeville 10, 11.

GOODWIN, N. C.: New York city Jan 2-Feb. 25.

GORMAN BROS. (Mr Beane from Boston. G. E. Howes, mgr.): Canton, O., Feb. 7, Wooster 8, Elyria 9, Sandusky 10, Findlay 11, Kenton 13, Bellefontaine 14, Piqua 15, Dayton 16, Richmond, Ind., 17, Alexandria 18, Anderson 20, Union City 21, Huntington 22, Logansport 23, Champaign, Ill., 24, Danville 25.

HACKETT, JAS. K.: St. Louis, Mo., Feb. 6-11, Louisville, Ky., 13-15, Indianapolis, Ind., 16, Columbus, O., 17-18, Baltimore, Md., 20-25.

HARCOURT, JESSIE: St. John's, N. F., Jan 2-Feb. 11.

HARRIGAN, EDWARD: Indianapolis, Ind., Feb. 6-8.

HAVE YOU SEEN SMITH: New York York city Feb. 6-11.

HER ATONEMENT: New York city Feb. 13-18.

HERNDON, AGNES: Atlanta, Ga., Feb. 8-11, Birmingham, Ala., 13-18.

HERNE, JAMES A. (Wm. B. Gross, mgr.): New York city Jan. 30—indefinite.

HILLMAN, MAUD (Winthrop G. Snelling, mgr.): Pottsville, Pa., Feb. 6-11, Wilkes-Barre 13-18, Scranton 20-25.

HILLYER'S WONDERS: Cincinnati, O., Jan. 2—indefinite.

HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): So Norwalk, Conn., Feb. 6-11, Meriden 13-18, New London 20-25.

HOGAN'S ALLEY (Gilmore and Leonard; P. A. Paulscraft, mgr.): Toronto, Can., Feb. 6-11.

**HOGAN'S ALLEY** (Western: Gilmore and Leonard; Belcher and Henessy, mgrs.): Crookston, Minn., Feb. 7, Napeton 8, Fergus Falls 9, St. Cloud 10, Faribault 11, Mankato 13, Waterloo 14, Marshalltown 15, Des Moines 16-18, Council Bluffs 19, Sioux City 20, St. Joseph, Mo., 22, Leavenworth, Kan., 23, Lawrence 24, Topeka 25.

HOLLIS, LORAINE (Geo. F. Hasbrouck, mgr.): Mt. Morris, N. Y., Feb 6-8, Batavia 13-18, Ithaca 20-22

HOUGHTON STOCK: Warren, Pa., Feb. 6-11, Jamestown, N. Y., 13-18, Bradford, Pa., 20-25.

HOYT COMEDY: Vinita, Ind. T., Feb. 6-11.

HUMAN HEARTS (W. E. Nankeville, mgr.): Paterson, N. J., Feb. 6-8, Bridgeport, Conn., 9-11.

HUNTLEY-JACKSON STOCK (Willis P. Jackson, mgr.): Pittston, Pa., Feb. 6-11, Scranton 13-18, Williamsport 20-25.

IN OLD KENTUCKY: Pittsburg, Pa., Feb 6-11.

IRWIN, MAY: New York city Nov. 7-Feb. 18, Brooklyn, N. Y., 20-25.

JAMES-KIDDER-WARDE (Wagenhals and Kemper, mgrs.): San Francisco, Cal., Feb. 6-18, Oakland 20-22, Portland, Ore., 27-Mch. 2.

JEFFERSON COMEDY: Geneva, N. Y., Feb 9.

JOSHUA SIMPKINS: Laconia, N. H., Feb. 7.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): Baltimore, Md., Feb 6-11, Brooklyn, N. Y., 13-18, Waterbury, Conn., 20, New Haven 21, 22, Springfield, Mass., 23, Northampton 24, Worcester 25.

KENNEDY PLAYERS: Bethelehem, Pa., Feb. 6-11.

KEYSTONE DRAMATIC (McGill & Howard, mgrs.): Mannington, W. Va., Feb. 6-11, Chillicothe, O., 13-18.

KING DRAMATIC (N. Appell, mgr.): Harrisburg, Pa., Feb. 5-11, Lebanon 13-18, Pottsville 20-25.

KLINT-HEARN (Sol Braunig, mgr.): San Antonio, Tex., Feb. 8-11, Ft. Worth 13-15, Dallas 16-23, Ft. Worth 24.

KNOBS O' TENNESSEE: New York city Feb. 6-11.

LEE, HENRY (Cyrano de Bergerac): Philadelphia, Pa., Feb. 6-11, Newark, N. J., 13-18.

LILIPUTIANS, THE: Chicago, Ill., Jan. 30-Feb. 11, Milwaukee, Wis., 12-18, Cleveland, O., 20-25.

LONG, FRANK E.: Lake Linden, Mich., Feb. 15-18, Hancock 20-25

LOST IN NEW YORK: Toledo, O., Feb. 9-11.

LYCEUM STOCK (Frohman): New York city Nov. 21—indefinite.

LYCEUM THEATRE (Ames and Evans): Freeport, Ill., Feb. 6-11.

MACAULEY AND PATTON: Grafton, W. Va., Feb. 6-11, McKeesport, Pa., 13-18, Tarentum 20-22, Dawson 23-25.

MACK, ANDREW (Charles H. Greene, mgr.): New York city Jan. 30-Feb 11, Providence, R. I., 13-18, Brooklyn, N. Y., 20-March 4.

**MC DOODLE'S FLATS** (Geo. L. Chennell, mgr.): Portland, Me., Feb. 6-8, Turner's Falls, Mass., 9, Pittsfield 10, No. Adams 11, Williamstown 13, Greenwich, N. Y., 14, Mechanicsville 15.

MACDOWELL, MELBOURNE: Lincoln, Neb., Feb. 7, 8, St. Joseph, Mo., 9, Topeka, Kan., 10, 11, Denver, Col., 13-18, Salt Lake City, U., 20-22.

MCFADDEN'S ROW OF FLATS: Buffalo, N. Y., Feb. 6-11.

MCGILL AND HOWARD: Mannington, W. Va., Feb. 6-11.

MCSORLEY'S TWINS: Lincoln, Ill., Feb. 9, Bloomington 10, Galesburg 15.

MACLEAN-TYLER-HANFORD: Emporia, Kan., Feb. 7, Ottawa 8, Lawrence 9, Topeka 10, 11, Kansas City, Mo., 13-18, Moberly 20, Columbia 21, Mexico 22, Louisiana 23, Belleville, Ill., 24 Cairo 25.

MADEMOISELLE FIFI: New York city Jan. 30—indefinite.

MADISON SQUARE THEATRE (George W. Lowe, mgr.): Wilson, Kan., Feb. 6-11, Ellis 13-18, Russell 20-25.

MALONEY'S WEDDING (Ned Morris, mgr.): Toledo, O., Feb. 5-8, Jamestown, N. Y., 9, Bradford, Pa., 10, Olean, N. Y., 11.

MANSFIELD, RICHARD: Boston, Mass., Feb. 6—indefinite.

**MANTELL, ROBERT B.** (M. W. Hanley, mgr.): La Porte, Ind., Feb. 7, Michigan City 8, Elgin, Ill., 9, Kenosha, Wis., 10, Racine 11, Milwaukee 12-18, St. Paul, Minn., 20-25.

MARKS BROS.: Hillsdale, Mich., Feb. 13-18, E. Saginaw 20-25.

MARLOWE, JULIA: Philadelphia, Pa., Feb. 6-18, New York city 27—indefinite.

MARTELL MERRY MAKERS: Seattle, Wash., Feb. 6-11.

MATHERS, CLARA: Winnipeg, Man., Feb. 5—indefinite.

MAYNARD, EDWIN (Sara MacDonald): Adams, Mass., Feb. 6-8, Westfield 9-11, Gardner 13-18, Taunton 20-25.

MEYERS-LEYBURNE (Will H. Meyers, mgr.): Reading, Pa., Feb. 6-11.

MILES IDEAL STOCK: Wilkes-Barre, Pa., Feb. 6-11, Paterson, N. J., 13-18.

MILLER, HENRY: Harrisburg, Pa., Feb. 7, Trenton, N. J., 8, Scranton, Pa., 9, Wilkes-Barre 10, Easton 11, Bridgeport, Conn., 13, New Haven 14, Springfield, Mass., 15, Albany, N. Y., 16, Syracuse 17, 18 Troy 20, Poughkeepsie 21, Wilmington, Del., 22, Norfolk, Va., 23, Richmond 24, 25.

MISTAKES WILL HAPPEN: Cedar Rapids, Ia., Feb. 8, Clinton 9, Davenport 10, Joliet, Ill., 13, So. Bend, Ind., 14, Toledo, O., 15-18.

MODJESKA (John C. Fisher, mgr.): Ottawa, Ont., Feb 6, 7, Kingston 8, Toronto 9-11, Buffalo, N. Y., 13-15, Cleveland, O., 16-18, Columbus 20, 21, Newark 22, Mansfield 23, Sandusky 24, Toledo 25.

MONEY TO BURN: St. Joseph, Mo., Feb 7, 8, Horton, Kan., 9, Hiawatha 10, Nebraska City, Neb., 11, Council Bluffs, Ia., 12, Lincoln, Neb., 13, Beatrice 14.

MOROSCO STOCK: Stockton, Cal., 6-11.

MORTIMER, CHARLES (C. Y. Parsons, mgr.): Morgantown, W. Va., Feb. 6-11, Fairmont 13-18, Buckhannon, W. Va., 20-25

MURPHY, JOSEPH: Rochester, N. Y., Feb. 6-8.

MURPHY, TIM (T. E. Saunders, mgr.): Little Rock, Ark., Feb 7, Hot Springs 8, Pine Bluffs 9, Greenville, Miss., 10, Natchez 11, New Orleans, La., 12-18.

**MURRAY AND MACK** (Finnegan's Ball: Joe W. Spear, mgr.): Dallas, Tex., Feb. 7, Corsicana 8, Waco 9, Temple 10, Austin 11, San Antonio 12, 13, Victoria 14, Galveston 15, Houston 16, Orange 17, Lake Charles, La., 18, New Orleans 19-25.

MURRAY AND MACK (Finnegan's 400): Kankakee, Ill., Feb. 11-16, So. Chicago 12, Michigan City, Ind., 13, So. Bend 14.

MURRAY COMEDY: Galesburg, Ill., Feb. 6-11, Canton 13-18, Rock Island 20-25.

MY FRIEND FROM INDIA (Walter Perkins): Kankakee, Ill., Feb. 7, Ft. Wayne, Ind., 8, Jackson, Mich., 9, Coldwater 10, Grand Rapids 11, Detroit 12-18, Ypsilanti 20, Adrian 21, Kalamazoo 22, E. Saginaw 23, Bay City 24, Ann Arbor 25.

MY FRIEND FROM INDIA (Smyth and Rice, mgrs.): St. Joseph, Mo., Feb. 7, Lawrence, Kan., 8, Wichita 9, Pueblo, Col., 10, Colorado Springs 11, Denver 12-18, Omaha, Neb., 19-22, Missouri Valley, Ia., 23, Sioux City 24, Mankato, Minn., 25.

MYRKLE AND HARDER: (Joe G. Glasgow, mgr.) Montgomery, Ala., Feb. 6-8, Tuskaloosa 9-11, Columbus, Miss., 13-18.

NATURAL GAS: Pittsburg, Pa., Feb. 6-11.

**NEILL STOCK:** Cincinnati, O., Sept. 25—indefinite.

NETHERSOLE, OLGA: Brooklyn, N. Y., Feb. 6-11, Detroit, Mich., 13-18, Chicago, Ill., 20-Mch. 4.

NEW ENGLAND STOCK: No. Adams, Mass., Feb. 6-11, Albany, N. Y., 13-18.

**NEXT DOOR** (Royer Bros.: J. H. Arthur, mgr.): Union City, Ind., Feb. 7, Defiance, O., 8, Marion, Ind., 9, Muncie 10, Elwood 11, Kokomo 13, Peru 14, Ft. Wayne 15, Auburn 16, Goshen 17, Elkhart 18, Toledo, O., 19-22.

OLCOTT, CHAUNCEY: New York city Jan. 9—indefinite.

ON AND OFF: Brooklyn, N. Y., Jan. 30-Feb. 11, Newark, N. J., 13-18, Philadelphia, Pa., 20-28.

O'NEIL, NANCE: Los Angeles, Cal., Feb. 9-25.

O'NEILL, JAMES: St. Louis, Mo., Feb. 6-11, Columbus, O., 13, 14, Toledo 15, 16, So. Bend, Ind., 18, Louisville, Ky., 20-25.

ON THE BOWERY: Jersey City, N. J., Feb 6-11.

ON THE SUWANEE RIVER: Portland, Or., Feb. 6-11.

**ON THE WABASH** (Edward C. White, mgr.): Washington, D. C., Feb. 6-11.

OTHER PEOPLE'S MONEY (Hennessy Leroyle): Johnstown, Pa., Feb 7, Hastings 8 Philipsburgh 9.

PECK'S BAD BOY: Louisville, Ky., Feb. 12-18.

OTT BROS.: Spokane, Wash., Feb. 6, 7, Boise City, Id., 10, 11.

OTT, JOE: Newport News, Va., Feb. 7, Richmond 8, 9, Norfolk 10, 11, Raleigh, N. C., 13, Greensboro 14, Charlotte 15, Columbia, Tenn., 16 Augusta, Ga., 17, Charleston, S. C., 18, Savannah, Ga., 20, 21, Jacksonville, Fla., 22, 23, Macon, Ga., 24, Americus 25.

PERUCHI-BELDENI: Anniston, Ala., Feb. 6-11, Atlanta, Ga., 13-18, Springfield, Mo., 20-25.

PETERS COMEDY (Edwin A. Davis, mgr.): Savannah, Ga., Feb. 6-12, Augusta 13-19, Charleston, S. C., 20-26.

PITTMAN, SAM (Frank P. Haven, mgr.): Lynn, Mass., Feb. 6-11.

POTTS, JACK (H. H. Fisher, mgr.): Joplin, Mo., Feb. 6-11.

PUDD'NHEAD WILSON (Edwin Mayo): Kansas City, Mo., Feb 6-8, Leavenworth, Kan., 9, Atchison 10, St. Joseph, Mo., 11, Chillicothe 13, Carrolton 14, Macon 15, Hannibal 16, Quincy 17, Macon 18

REED, ROLAND (E. B. Jack, mgr.): New Orleans, La., Feb. 6-11, Galveston, Tex., 13, Houston 14, San Antonio 15, Austin 16, Ft. Worth 17, Dallas 18, Little Rock, Ark., 21, Memphis, Tenn., 22.

REHAN, ADA: New York city Nov. 16—indefinite.

REMEMBER THE MAINE (Eastern: John Whitely, mgr.): Boston, Mass., Feb. 6-11, Philadelphia, Pa., 13-18, Asbury Park, N. J., 20, Red Bank 21, Elizabeth 22, Philipsburg 23, Reading, Pa., 24, 25.

REMEMBER THE MAINE (Western: Charles H. Haystead, mgr.): Missoula, Mont., Feb. 7, Wallace 8, Colfax, Wash., 9, Moscow 10, Pullman 11, Spokane 14-16, N. Yakima 17, Tacoma 18, Gray's Harbor 20, Hoquam 21-23, New Whatcom 24, Everett 25.

RICE, FANNY: Brooklyn, N. Y., Feb. 6-11, Albany 17, 18, New York city 27-Mch 4.

RIP VAN WINKLE: Laurens, S. C., Feb. 9, Abbeville 10, 11, Anderson 13, Savannah, Ga., 22.

**ROBER, KATHERINE:** Lewiston, Me., Feb. 6-11, Portland 13-18.

ROBERTSON, PUNCH: Victoria, Tex., Feb 6-8, Houston 10, Galveston 12, Houston 13, Galveston 14, Houston 15, Galveston 16-18, Temple 20-22, Corsicana 23-25.

ROCKWELL, J. C.: Burlington, Vt., Feb. 6-11.

ROGER BROS: Boston, Mass., Feb. 13-18.

RUBLE-KREYER: Thurber, Tex., Feb. 6-11, Abilene 13-18, Colorado 20-25.

RUSSELL, SOL SMITH: Saginaw, Mich., Feb. 7, Ann Arbor 8, Detroit 9-11, Indianapolis, Ind., 13, 14, Evansville 15, Louisville, Ky., 16-18, Lexington 20, Dayton, O., 21, Columbus 22, Lima 23, Toledo 24, Lafayette Ind., 25.

RYAN, DAN'L R: Belleville, Can., Feb. 9-11.

**SALISBURY STOCK:** Milwaukee, Wis.—indefinite.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Red Bank, N. J., Feb. 6-11.

SECRET SERVICE (Charles Frohman, mgr.): Harlem, N. Y., Feb. 6-11, Brooklyn 13-25.

SHANTY TOWN: Billings, Mont., Feb. 7, Livingston 8, Bozeman 9, Great Falls 10, Helena 11, Butte 12-15, Anaconda 16, Missoula 17, Wallace, Id., 18, Moscow 21, Colfax, Wash., 22, Pullman 23, Victoria, B. C., 27, Vancouver 28

SHAW, SAM T.: Porterville, Cal., Feb. 6-11, Hanford 13-18, Fresno 20-25.

SHEA, THOMAS E.: Columbus, O., Feb. 6-8, Buffalo, N. Y., 13-18.

SHEARER, TOMMY (Harry R. Vickers, bus.-mgr.): Fishkill, N. Y., Feb. 6-11, Peekskill 13-18, Albany 20-25.

SHENANDOAH (Jacob Litt, mgr.): New York city Jan. 30-Feb. 11, Brooklyn, N. Y., 13-18, Newark, N. J., 20-25

SHORE ACRES (William B. Gross, mgr.): Peru, Ind., Feb. 7, South Bend 8, Joliet, Ill., 9, Aurora 10, Janesville, Wis., 11, Sheboygan 13, Oshkosh 14, Madison 15, Winona, Minn., 16, La Crosse, Wis., 17, Stillwater, Minn., 18, St. Paul 19-22, Minneapolis 23-25.

SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Spartansburg, S. C., Feb. 7, Charlotte 8, Greensboro 10, Danville, Va., 11.

SIDE TRACKED (E. J. Walters, mgr.): St. Cloud, Minn., Feb 11, Red Wing 13, Winona 14, Sparta, Wis., 15, Baraboo 16, Janesville 17, Belvidere, Ill., 18, Chicago 19-March 4.

SI PERKINS: Florence, Col., Feb. 6-11.

SKINNER, OTIS: Nashville, Tenn., Feb. 6, 7, Memphis 8, 9, Birmingham, Ala., 10, Athens, Ga., 11, Knoxville, Tenn., 13, Chattanooga 14, Selma, Ala., 15, Meridian, Miss., 16, Mobile, Ala., 17, 18, New Orleans, La., 19-25.

SOTHERN, E. H.: Cincinnati, O., Feb. 6-12, Cleveland 14-16, Buffalo, N. Y., 17-19, Washington, D. C., 20-25.

SOWING THE WIND (Julius Cahn, mgr.): San Antonio, Tex., Feb. 7, Temple 8, Houston 9, Galveston 10, 11, Lake Charles, La., 12, Mobile, Ala., 13, 14, Pensacola, Fla., 15, Selma, Ala., 16, Atlanta, Ga., 17, 18, Chattanooga, Tenn., 20, Knoxville 21, Roanoke, Va., 22, Richmond 23, Norfolk 24, Newport News 25-27.

SPEAR COMEDY (Edward T. Spear, mgr.): Bangor, Me., Feb. 6-11, St. Johns, N. B., 13-25.

SPOONERS, THE (Edna May and Cecil; B. S. Spooner, mgr.): Hartford, Conn., Feb. 6-11, Bridgeport 13-18, Stamford 20-25.

SPOONER DRAMATIC (F. E. Spooner, mgr.): Ardmore, Ind. Ter., Feb. 6-11, Gainesville, Tex., 13-18.

SPORTING LIFE: Buffalo, N. Y., Feb. 6-11, Chicago, Ill., 13-25

STATER DRAMATIC: Osage City, Kan., Feb. 6-8, Weston, Mo., 9-11, Platt City 13-18.

STEWART COMEDY: Newport News, Va., Feb 9-11.

STILLMAN, ROSE: Waxahachie, Tex., Feb. 6-11, Waco 13-18.

SULLY, DANIEL: Moline, Ill., Feb. 12.

TAYLOR, IRENE: Pomeroy, O., Feb. 6-11.

**TENNESSEE'S PARDNER:** (Arthur C. Alston, prop. and mgr.): Phoenix, Ariz., Feb. 8, 9, Tucson 10, El Paso, Tex., 11, Santa Fé, N. M., 13, Las Vegas 14, Trinidad, Col., 15, Pueblo 16, Colorado Springs 17, Central City 18, Denver 20-25

THANHOUSER-HATCH STOCK: Milwaukee, Wis., Nov. 14—indefinite.

THAT MAN: Brooklyn, N. Y., Feb. 6-11.

THE AIR SHIP (Joseph M. Gaites, mgr.): Indianapolis, Ind., Feb 6-8, New Haven, Conn., 17, 18.

THE BELLE OF NEW YORK: Boston, Mass., Feb. 6-28.

THE CHRISTIAN (Viola Allen): New York city Nov. 28—indefinite.

THE DAZZLER: Springfield, Ill., Feb. 8, Paris 10, Ft. Smith, Ark., 20, Hot Springs 21.

THE ELECTRICIAN: Terre Haute, Ind., Feb. 7, Decatur, Ill., 8, Mattoon 9, Springfield 10, Jacksonville 11.

THE EVIL EYE (Sidney R. Ellis, mgr.): Philadelphia, Pa., Feb. 6-11, Baltimore, Md., 13-19.

THE GAY MATINEE GIRL (Edwin P. Hilton, prop. and mgr.): Cincinnati, O., Feb. 5-12, Columbus 16-18, Indianapolis, Ind., 20-25.

THE GIRL FROM PARIS (E. E. Rice, mgr.): Middletown, N. Y., Feb. 7.

THE GIRL I LEFT BEHIND ME: Boston, Mass., Feb. 6-11.

THE GIRL FROM IRELAND (Katie Rooney; A. C. Dorner, mgr.): Syracuse, N. Y., Feb. 6-8, Auburn 9, Utica 11, Troy 14, 15, Albany 16-18.

THE HEART OF CHICAGO (Western; Lincoln J. Carter, prop.; David Conger, mgr.): Arkansas City, Kan., Feb. 7, Winfield 8, Wichita 9, Newton 10, McPherson 11, Clay Center 13, Salina 14, Manhattan 15, Junction City 16, Emporia 17, Burlington 18, Ottawa 20, Topeka 21, Lawrence 22, Atchison 23, St. Joseph, Mo., 24, Falls City, Neb., 25.

THE HEART OF CHICAGO (Eastern: Ed W. Rowland, mgr.: Edwin Clifford, agent): Waterbury, Conn., Feb. 6-8, New Haven 9-11, Pawtucket, R. I., 13-15, Holyoke, Mass., 16-18.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Bannibal, Mo., Feb. 7, Keokuk, Ia., 8, Peoria, Ill., 9, Bloomington 10, Springfield 11, Decatur 13, Terre Haute, Ind., 14, Lafayette 15, Ft. Wayne 16, Ann Harbor, Mich., 17, Saginaw 18, Bay City 20, Port Huron 21, Lansing 22, Kalamazoo 23, So. Bend, Ind., 24, Grand Rapids, Mich., 25.

THE IVY LEAF (Adele F. Power, prop.; George T. Meech, mgr.): Shamokin, Pa., Feb. 7, Carbondale 8, Scranton 9-11, Mahanoy City 13, Pottsville, 14, Hazleton 15, Reading 16-18, Altoona 24, Johnstown 25.

THE LATE MR. EARLY: Parkersburg, W. Va., Feb. 9, Gallipolis,

WAITE STOCK (C. H. Beede, mgr.): Elizabeth, N. J., Feb. 6-11, Hartford, Conn., 17, 18, Bridgeport 20-25.

WALDORF, JANET: Santa Cruz, Cal., Feb. 6, 7, Sacramento 8, 9, Woodland 10, 11, Los Angeles 12-25.

**WALTERS, JULE:** Honolulu, Sandwich Isls., Jan. 16—indefinite.

WARD AND VOKES (E. D. Stair, mgr.): Petersburg, Va., Feb. 8, Richmond 10, 11, Washington, D. C., 13-18, Brooklyn, N. Y., 20-25.

'WAY DOWN EAST: Indianapolis, Ind., Feb. 6-8, Pittsburg, Pa., 13-15, Toronto, Ont., 20-25.

WHAT HAPPENED TO JONES (No. 2; Philip Calvert, mgr.): Elkhart, Ind., Feb. 7, Goshen 8, Logansport 9, Kokomo 10, Frankfort 11, Franklin 13, Columbus 14, Madison 15, Vincennes 16, Noblesville 17, Lafayette 18, Crawfordsville 20, Danville, Ill., 21, Paris 22, Mattoon 23, Lincoln 24, Jacksonville 25.

WHAT HAPPENED TO JONES: Bay City, Mich., Feb. 7, Jackson 8, Grand Rapids 9, So. Bend, Ind., 10, Ft. Wayne 11, Marion 13, Muncie 14, Richmond 15, Anderson 16, Terre Haute 17, Evansville 18, Decatur, Ill., 20, Champaign 21, Bloomington 22, Springfield 23, Peoria 24, Galesburg 25.

WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Cleveland, O., Feb. 6-11, Detroit, Mich., 13-18, Pittsburg, Pa., 20-25.

WHITESIDE, WALKER: Topeka, Kan., Feb. 14.

WHY SMITH LEFT HOME: San Francisco, Cal., Jan. 30-Feb. 11, San Diego 22.

WILSON, GEORGE W. (E. V. Phelan, mgr.): Newport, R. I., Feb. 6-11, Salem, Mass., 13-18, Clinton 20-25.

WILSON THEATRE (No. 1): Shenandoah, Pa., Feb. 6-11.

WILSON THEATRE (No. 2; E. C. Wilson, mgr.): Delaware, O., Feb. 6-8, Greenfield 9-11.

**WORLD, GARNELLA AND MACK** (Town Topics): Ft. Scott, Kan., Feb. 7, Springfield, Mo. 8, Ft. Smith, Ark. 9.

YANKEE DOODLE DANDY: Toronto, Can., Feb. 6-8.

YON YONSON: Salt Lake City, U., Feb. 6-11.

ZAZA (Charles Frohman, mgr.): New York city Jan. 9—indefinite.

### *OPERA AND EXTRAVAGANZA.*

BEGGAR PRINCE: Charleston, Ill., Feb. 6-8.

**BLACK PATTI'S TROUBADOURS** (Voelckel and Nolan, mgrs.): New Whatcom, Wash., Feb. 7, Portland, Ore., 8-10, San Francisco, Cal., 13-March 1.

BOSTONIANS: Macon, Ga., Feb. 6-8, Birmingham, Ala., 9, Montgomery 10, Mobile 11, New Orleans, La., 13-15, Galveston, Tex., 2, Houston 21, San Antonio 22, El Paso 24, Tucson, Ariz., 25.

**CASTLE SQUARE OPERA:** New York city Sept. 5—indefinite.

DANIELS, FRANK: Los Angeles, Cal., Feb. 8-11.

**DARKEST AMERICA** AND AFRO-AMERICAN MINSTRELS (John W. Vogel, mgr.): Richmond, Ky., Feb. 7, Lexington 8, Frankfort 9, Owensboro 10, Henderson 11, Evansville, Ind., 13.

DE ANGELIS, JEFFERSON: Cleveland, O., Feb. 6-11, Toledo 13, 14, Columbus 15, 16, Indianapolis, Ind., 17, 18.

DENHON-DUBRIES OPERA: Dubuque, Ia., Feb. 6-11.

EL CAPITAN (Harley and Knoblstrom, mgrs.): Nashville, Tenn., Feb. 9, Memphis 10, 11, Little Rock, Ark., 13, Hot Springs 14, Marshall, Tex., 15, Tyler 16, Dennison 17, Sherman 18, Dallas 20, Ft. Worth 21, Waco 22, Austin 23, San Antonio 24, Galveston 25, 26.

ELLIS GRAND OPERA: Boston, Mass., Jan. 23-Feb. 11, Chicago, Ill., 13-25.

1492: Jackson, Mich., Feb. 7, Battle Creek 8, Coldwater 9, Hillsdale 10, Ft. Wayne, Ind., 11.

FOX, DELLA: Boston, Mass., Jan. 30-Feb. 11, Philadelphia, Pa., 13-25.

GAYEST MANHATTAN: Milwaukee, Wis., Feb. 6-11.

GRAU OPERA (Frank Sanger, mgr.): New York city Nov. 28—indefinite.

GRAU OPERA (Jules Grau, mgr.): Seattle, Wash., Feb. 6-11, Portland, Ore., 13-18, Boise City, Id., 20.

HERALD SQUARE OPERA: Barnesville, O., Feb. 7, Zanesville 8-11.

HOPPER, DE WOLF: Pittsburg, Pa., Feb. 6-11, Chicago, Ill., 13-March 4.

HOTEL TOPSY TURVY: Harlem, N. Y., Feb. 6-11.

INTERNATIONAL GRAND OPERA: San Francisco, Cal., Dec. 5—indefinite.

JACK AND THE BEANSTALK: Memphis, Tenn., Feb. 6, 7, Nashville 8, Evansville, Ind., 9, Terre Haute 10, Decatur, Ill., 11, St. Louis, Mo., 13-18, Cincinnati, O., 20-25.

JAXON OPERA: Albany, N. Y., Feb. 6-11, Auburn 13-18.

KAAE OPERA (Robert Kane, mgr.): Ogdensburg, N. Y., Feb. 6-11, Watertown 13-18.

LA BELLE HELENE: New York City Jan. 12—indefinite.

MORTON, DOROTHY: Kansas City, Mo., Feb. 6-11.

MURRAY-LANE OPERA (D. H. Oliver, mgr.): Chicago, Ill., Jan. 1—indefinite.

NEW ENGLAND OPERA: Albany, N. Y., Feb. 6-11, Amsterdam 13-18.

NIELSEN, ALICE: Omaha, Neb., Feb. 9, 10, Minneapolis, Minn., 13-15, St. Paul 16-18, Milwaukee, Wis., 20-25.

SCALCHI OPERA (Slayton Bureau, mgrs.): Hot Springs Ark., Feb. 7, Texarkana, Tex., 8, Shreveport, La., 9, Tyler, Tex., 10, Greenville 11, Paris 13, Denison 14, Dallas 15, Sherman 16, Ft. Worth 18, Waco 20, San Antonio 21.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—indefinite.

SUPERBA (Hanlon): Philadelphia, Pa., Feb. 6-11.

THE BRIDE ELECT: Philadelphia, Pa., Feb. 6-11, Boston, Mass., 13-25.

THE FRENCH MAID: Detroit, Mich., Feb. 6-8, Indianapolis, Ind., 9-11, Cincinnati, O., 13-18, St. Louis, Mo., 20-25.

THE HIGHWAYMAN: Cincinnati, O., Feb. 6-11.

THE TELEPHONE GIRL (Lederer and McClellan, mgrs.): Hartford, Conn., Feb. 7, Waltham, Mass., 8, Middletown, Conn., 9, New Haven 10, Bridgeport 11, Philadelphia, Pa., 20-Mch. 4.

THE THREE DRAGOONS: New York City, Jan. 30-indefinite.

WAITE COMIC OPERA (F. G. Harrison, mgr.): Erie, Pa., Feb. 6-11, Youngstown, O., 13-18, Canton, 20-25.

WILBUR OPERA: New Britain, Conn., Feb. 6-11, Waterbury 13-18, Hartford 20-25.

WILBUR-KIRWIN OPERA: Meridian, Miss., Feb. 6-11, Montgomery, Ala., 13-18, Mobile 20-25.

WILSON, FRANCIS (Ariel Barney, mgr.): Boston, Mass., Feb. 6-25.

### *VARIETY.*

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): New York city Feb. 6-18.

AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Boston, Mass., Feb. 6-18.

BIG SENSATION (Matt. J. Flynn): Harlem, N. Y., Feb. 6-11, Providence, R. I., 13-18, Boston, Mass., 20-25.

BOHEMIAN BURLESQUERS: Paterson, N. J., Feb. 6-11.

BON TON BURLESQUERS (Ed F. Rush): New York city, Jan. 30-Feb. 11, Brooklyn, N. Y., 13-18.

BOWERY BURLESQUERS (Hurtig and Seamon, props.; B. A. Myers, mgr.): Louisville, Ky., Feb. 6-11, Cleveland, O., 13-18, Brooklyn, N. Y., 20-25.

BROADWAY BURLESQUERS (Dan. Lewis, mgr.): Newark, N. J., Feb. 6-11.

CITY CLUB: Pittsburg, Pa., Feb. 6-11, Cincinnati, O., 13-18, Indianapolis, Ind., 20-25.

CITY SPORTS: Altoona, Pa., Feb. 7, 8, Harrisburg 9, Lebanon 10, Hazleton 11.

DAINTY DUCHESS (Weber and Field): Washington, D. C., Feb. 6-11.

DARKTOWN SWELLS: Albany, N. Y., Feb. 6-11, Syracuse 13-18.

DEVERE, SAM: New York city Jan. 30-Feb. 11, Buffalo 13-18, Cincinnati, O., 20-25.

EUROPEAN SENSATION BURLESQUERS (Geo. F. Hopper, mgr.): Boston, Mass., Feb. 13-18, New York city 20-25.

GAY MASQUERADERS: Providence, R. I., Feb. 6-11.

GAY MORNING GLORIES: Boston, Mass., Feb. 6-11, Baltimore, Md., 13-18, Philadelphia, Pa., 20-25.

HART, JOSEPH: Cleveland, O., Feb. 6-11.

HIGH ROLLERS: Brooklyn, N. Y., Feb. 6-11.

HOPKINS' TRANS-OCEANICS: St. Paul, Minn., Feb. 6-11, Minneapolis 12-18, Chicago, Ill., 19-March 11.

HOWARD, MAY: Montreal, Can., Feb. 6-11, New York city 13-18.

HYDE COMEDIANS: St. Louis, Mo., Feb. 6-11, Chicago, Ill. 13-18.

IRWIN BURLESQUERS: St. Louis, Mo., Feb. 6-11.

KNICKERBOCKERS: Boston, Mass., Feb. 6-11.

LEES, THE (Hypnotists): Wilmington, N. C., Feb. 6-11, Sumter, S. C., 13-18.

LONDON BELLES (Rose Sydell): Philadelphia, Pa., Feb. 6-11.

MAJESTIC BURLESQUERS (Fred Irwin): Toledo, O., Feb. 9-11.

METROPOLITAN BURLESQUERS: Manchester, N. H., Feb. 6-8.

MILDRED NOVELTY: Ridgewood, N. J., Feb. 7, 8.

MISS NEW YORK, JR.: Brooklyn, N. Y., Feb. 6-11, New York city 13-18, Philadelphia, Pa., 20-25.

MONTE CARLO GIRLS: Brooklyn, N. Y., Feb. 6-11.

MOULIN ROUGE: Philadelphia, Pa., Feb. 6-11, Washington, D. C., 13-18.

NEW YORK STARS (Gus Hill): New York city Jan. 30-Feb. 18, Newark, N. J., 20-25.

NIGHT OWLS: Baltimore, Md., Feb. 6-11, New Haven, Conn., 13-15.

PARISIAN WIDOWS: Jersey City, N. J., Feb. 6-11.

POUSSE CAFE: Brooklyn, N. Y., Feb. 6-18, Harlem 20-25.

RENTZ-SANTLEY (Abe Leavitt, mgr.): New Haven, Conn., Feb. 6-8, Fall River, Mass., 9-11, Boston 13-18, Providence, R. I., 20-25.

RICE AND BARTON BIG GAIETY: Philadelphia, Pa., Feb. 6-11, Cumberland, Md., 13, Grafton, W. Va., 14, Clarksburg 15, Parkersburg 16, Marietta, O., 17, Washington, Ind., 18.

ROEBER, ERNEST: Buffalo, N. Y., Feb. 6-11.

ROYAL BURLESQUERS (Clark Bros.): Brooklyn, N. Y., Feb. 6-11, Providence, R. I., 13-18, Boston, Mass., 20-25.

SHARKEY VAUDEVILLE: Meriden, Conn., Feb. 8.

SMITH AND GORDON (G. Paul and Willard; Col. G. E. Dunbar, mgr.): Gettysburg, Pa., Feb. 8, 9, Faulkton 10, De Smet 13, 14, Huron 15, 16.

SOUTHERN SPECIALTY CO. (Graham): Pawtucket, R. I., Feb. 6-8, Fall River, Mass., 10, 11.

SULLIVAN, JOHN L.: Denver, Col., Feb. 5-12.

TAMMANY TIGERS: Cincinnati, O., Feb. 6-11.

VANITY FAIR: Columbus, O., Feb. 6-8, Dayton 9-11, Indianapolis, Ind., 13-15, Danville 16, Champaign, Ill., 17, Mattoon 18, St. Louis, Mo., 20-25.

VAUDEVILLE CLUB: Providence, R. I., Feb. 6-11.

WILBUR-MACK: Olean, N. Y., Feb. 6-11, Franklin, Pa., 13-18, Elmira, N. Y., 20-25.

WILLIAMS AND WALKER: New York city Feb. 6-18.

WILLIAMS OWN: Buffalo, N. Y., Feb. 6-11.

WILLIAMS AND MELBURN: Toronto, Can., Feb. 6-11, Hamilton 13-18.

### *MINSTRELS.*

BARLOW BROTHERS: Hope, Ark., Feb. 7, Arkadelphia 8, Ft. Smith 16.

BLACH AND BOWERS: Decatur, Ill., Feb. 14, 15, Moline 24.

FIELDS AND HANSON: Staunton, Va., Feb. 10, Harrisonburg 11, Woodstock 12, Winchester 13, Chambersburg, Pa., 14, Carlisle 15, Mechanicsburg 17, Sunbury 18, Lewisburg 20, Milton 21, Bloomsburg 22, Berwick 23.

FIELD'S, AL. G.: Nashua, N. H., Feb. 7, Portsmouth 8, Biddeford, Me., 9, Portland, 10, 11, Lewiston 13, Bangor 14.

GORTON'S: Coalgate, Ind. T., Feb. 7, Lehigh 8, Atokee 9, Bartshorne 10, So. McAlester 11, Muskogee 13, Vinita 14, Parsons, Kan., 15, Ft. Scott 16.

HAVERLY'S: Burlington, Ia., Feb. 7, Keokuk 11.

HENRY, HI: Redlands, Cal., Feb. 10, Bakersfield 13, Stockton 15.

PRIMROSE AND DOCKSTADER (J. H. Decker, mgr.): Paterson, N. J., Feb. 10, 11, New York city 13-18, Philadelphia, Pa., 20-25.

RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Chester, S. C., Feb. 7, Spartansburg 8, Asheville, N. C., 9, Knoxville, Tenn., 10, Chattanooga 11, Athens 13, Johnson City 14, Bristol 15, Wytheville, Va., 16, Roanoke 17, Pocahontas 18, Ironton, O., 20, Portsmouth 21, Chillicothe 22, Circleville 23, Washington C. H., 24, Springfield 25.

SCOTT, OLIVER: Jamestown, N. Y., Feb. 7, Corry, Pa., 8, Titusville 9, Franklin 10, Meadville 11, Sharon 13, Newcastle 14, Akron, O., 15, Ashtabula 16, Conneaut 17, Erie, Pa., 18.

SPENCER, LEN (Greater New York Minstrels). New York city 6-18.

THAYER'S CAKE WALKERS AND MINSTRELS: Paterson, N. J., Feb. 6-11, Plainfield 13, Dover, Del., 14, Newton 15, Franklin 16, Washington 17, Clinton 18, New York city 20-25.

WASHBURN'S (J. M. Wall, mgr.): Chelsea, Mass., Feb. 8, Manchester, N. H., 9-11, Lowell, Mass., 13-15, Concord, N. H., 16, Laconia 17, Lebanon 18, Claremont 20, Bellows Falls, Vt., 21, Brattleboro 22, Shelburne Falls, Mass., 23, No. Adams 24, Pittsfield 25.

WEST, W. H. (D. S. Vernon, gen'l mgr.): Denver, Col., Feb. 5-11.

### *MISCELLANEOUS.*

**BOONES, THE (YAKI):** Wausau, Wis., Feb. 8, Rhinelander 9, 10, Antigo 13, 14.

BOSTON LADIES' MILITARY BAND. (Allen J. Baker, mgr.): Adrian, Mich., Feb. 7, Jonesville 8, Sturgis 9, Lawton 10, Battle Creek 11, Marshall 13, Owasso 14, Cadillac 15, Traverse City 16, Evart 17, Saginaw 18, Port Huron 20, Flint 21, Howell 22, Detroit 23, London, Ont., 24, Glenco 25.

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Shelby, O., Feb. 7, Lorain 8, Geneva 9, Titusville, Pa., 10, Akron, N. Y., 11, Lockport 13, Perry 15, Rochester 16, Auburn 17, Moravia 18.

BRENANY CONCERT CO.: Salisbury, N. C., Feb. 7, Greensboro 8, Winston 9, Durham 10, Wilson 11, Kinston 14, New Berne 15, Goldsboro 16.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 15—indefinite.

CARRINGTON CONCERT CO.: Fairibault, Minn., Feb. 7, 8, Chatfield 9, 10, Rasson 11, New Hampton, Ia., 13, 14, Cresco 15, 16, Waukon 17, 18, Lansing 20, 21, Prairie du Chien, Wis., 22, 23.

COOPER'S CIRCUS: St. Louis, Mo., Feb. 6-11.

GRIFFITH, E. C. (Hypnotist): Norman, Okla. T., Feb. 6-8, Kirono 9-11, Kingfisher 13-15, Oklahoma City 16-18, Perry 20-25.

GUY'S NOVALTY: Moberly, Mo., Feb. 6-11.

HERRMANNS, THE: Galveston, Tex., Feb. 7, Brenham 8, Austin 9, Waco 10, Ft. Worth 11.

HOLMES, BURTON: Baltimore, Md., Feb. 7, Washington, D. C., 8, Orange, N. J., 9, Brooklyn, N. Y., 13, Baltimore, Md., 14, Washington, D. C., 15, Orange, N. J., 16, Philadelphia, Pa., 17, Lawrenceville, N. J., 18, New York city 20-Mch. 4.

JEFFREY, LIEUT. (Hypnotist): Waterville, Me., Feb. 6-11, Belfast 13-18.

KNOWLES: Weir, Kan., Feb. 6-8, Girard 9-11, Chanute 13-15, Humboldt 16-18.

MARS (Magician) Troy, O., Feb. 7, Germantown 8, Hamilton 9, Newcomerstown 10, Woodsfield 11.

PERKINS, ELI: Oneida, N. Y., Feb. 21, Austin, Pa., 23, Mt. Joy 24, Irwin 25.

OTTUMWA MALE QUARTETTE: Hillsboro, Tex., Feb. 7, Waco 8.

RENO (Magician); Denison, Ia., Feb. 7, Mo. Valley 8, 9.

**SANTANELLI** (M. A. Moseley, mgr.): Roanoke, Va., Feb. 6-11.

SAXSON SISTERS: Stevens' Point, Wis., Feb. 6-8.

SOUSA'S BAND: Houston Tex., Feb. 7, Austin 8, Dallas 9, Shreveport, La., 10, Hot Springs, Ark., 11, Little Rock 12, Memphis, Tenn., 13, Nashville 14, Louisville, Ky., 15, Cincinnati, O., 16, Dayton 17, Evansville, Ind., 18, Terre Haute, 19, Bloomington, Ill., 20, Springfield 21, Kansas City, Mo., 22, Topeka, Kan., 23, Lincoln, Neb., 24, Denver, Col., 25, 26.

SOUTHERN AMUSEMENT ASSOCIATION: (J. F. Arnold, mgr.): Selma, Ala., Feb. 6-11, Pensacola, Fla., Feb. 13-18, Mobile, Ala., 20-25.

SOUTHERN SPECIALTY (Graham): Boston, Mass., Feb. 6-11.

## ADDITIONAL ROSTER.

**HAZEL WOOD CO.**—Scott Raymond, manager; F. A. Russell, musical director. Hazel Wood, Jessie Griswold, Mary Drummond Hay, John J. Honan, P. J. Kearney, Fred A. Russell, Frank Leeholem, Jack Carroll, Scott Raymond, Mike Slater, William Breton and orchestra of five pieces.

**DAVE H. WOODS' BIG COMEDY CO.**—Dave H. Woods, manager. Little Jessamine, Henrietta St. Felix, Georgia Lester Woods, Jennie L. Tempest, William H. Chace, Dave H. Woods, J. L. Tempest, A. A. Bushee, James C. Mitchell, George C. McLean, Roy Foster, A. L. Fabel, Charles M. Neilis, E. N. Fulford.

**CLARKE-HAZELTON CO.**—T. C. Clarke, manager. Blanche Hazelton, Thomas Clarke, W. J. Maddern, John E. Lessig, Fred Bartlett, Charles P. Horer, James E. Hayes, Archie Haynes, Frank Long, Bernice Belknap, Ella Allen, Gracie Scott, Florence Haley, Caroline Lee, Baby Lovedale, E. E. Long.

**WILL C. CARLETON'S MODERN MINSTRELS.**—Will C. Carleton, proprietor and manager; Thomas M. Berry, business-manager; Joseph Colling, treasurer; J. F. West, stage director; Max Dreyfus, musical director. Will C. Carleton, Berry and Mann, Jack F. West, Joseph Colling, Paul MacDonald, Lew Hanvey, W. M. Fuller, George Henmann, Ben Janssen, Herbert Ackerman, Clipper Quartette.

## A CHORUS OF PRAISE.

### Many New Compliments for the Anniversary-Christmas Mirror.

#### Brimful of Interesting Matter.

*San Francisco Bulletin, Dec. 25.*

The Christmas number of THE NEW YORK DRAMATIC MIRROR is very handsome and interesting. It has many beautiful half-tones, and is brimful of crisp, original matter relative to the charmed world of theatre folk.

#### Of Lasting Value.

*Book Notes for January.*

The Christmas number of THE DRAMATIC MIRROR is not only a beautiful affair, but by virtue of its interesting articles a publication of lasting value. The most important of these articles are the ones dealing with the various professional associations, such as The Actors' Society of America, The Edwin Forrest Lodge, A. O. O. F., The Actors' Fund, The Professional Women's League, and The American Dramatists' Club, their history and organization. There is much other entertaining and informing matter, which makes this number altogether an unusually attractive one.

#### Admittedly the Leader.

*Montreal Star.*

THE NEW YORK DRAMATIC MIRROR has completed its twentieth year and celebrates the event by a sumptuous Christmas number, which will prove invaluable to any one interested in the stage. The prominent actors and actresses of the day are written up and fine half-tone engravings given. A feature of the enterprise is "The Story of THE MIRROR, 1879-1899," which is practically the story of the theatre during that time, for it is a long time now since it became admittedly the leader of all theatrical publications.

#### Unquestionably the Dramatic Authority.

*Springfield Union, Dec. 25.*

The Christmas DRAMATIC MIRROR is out. It is a volume of over 124 pages and is the most elaborate dramatic publication ever attempted in this country. It reflects great credit on Mr. Fiske and his coterie of able writers. The volume celebrates the twentieth anniversary of the paper and illustrates the great success that has followed the venture. THE MIRROR is to-day unquestionably the authority on matters dramatic, and is deserving of the high position it occupies in the profession.

#### Has a Host of Patrons.

*Salt Lake Tribune, Dec. 25.*

THE DRAMATIC MIRROR celebrates its twentieth birthday by a holiday edition that may well set other illustrated papers green with envy. Contributions from the greatest actors, dramatists and managers of the day are illustrated handsomely by noted pictorial artists. THE MIRROR has in recent years drawn a wide host of patrons from outside the dramatic profession, and is continually adding to the breadth and interest of its departments. Harrison Grey Fiske, its editor and proprietor, is still a young man, and under his direction yet greater things may be expected of THE MIRROR.

#### Characteristic of the Leading Publication.

*Elmira Advertiser, Dec. 26.*

We acknowledge with pleasure the receipt of the Christmas number of THE DRAMATIC MIRROR, due to the courtesy of the local correspondent of that journal, J. Maxwell Beers. It would be hard to imagine a more magnificent publication. "From kiver to kiver" its 125 pages are crowded with brilliant and interesting reading matter, handsome pictures of persons and places, beautiful press work, able literary and dramatic discussion, news from all over the world, clever cartoons and no end of other features which characterize the leading publication of the country in its special field. We have seen nothing to compare with it in wealth of illustration and general richness of contents during the current season. THE MIRROR abundantly merits its great success, for it is not approached in general excellence among dramatic publications. It is ably represented in this city by so accomplished a critic as Mr. Beers, of whom a small but fair likeness appears grouped with many other correspondents.

#### Its Readers are Legion.

*Binghamton Chronicle.*

The dramatic editor of the *Chronicle* thanks J. P. E. Clark for his annual and very pleasant Christmas gift, the holiday number of THE DRAMATIC MIRROR. There was a time when THE DRAMATIC MIRROR used to find buyers only in the professional ranks; now that day is past. Everybody interested in theatrical events reads it, and the people who buy and read the Christmas number are legion.

#### A Beautiful Number.

*Binghamton Herald.*

We are in receipt of the Christmas number of THE DRAMATIC MIRROR, thanks to the generosity of J. P. E. Clark, the urbane manager of Stone Opera House. It is an especially beautiful number, filled from the first page to the last with the beautifully executed portraits of famous actors and such matter as pertains to them and their calling. Not the least of the attractions in this magnificent Christmas number, which is fully equal to the best that THE MIRROR has ever done in this line, is a portrait of Moses Goldsmith, the Binghamton correspondent of THE MIRROR.

#### A Handsome Publication.

*San Francisco Music and Drama.*

The Christmas and twentieth anniversary edition of THE NEW YORK DRAMATIC MIRROR contains 126 pages of interesting reading handsomely embellished with half-tones and other artistic pictorial work, and has been on sale in San Francisco a week or more. It is a handsome publication and reflects great credit upon its publisher, Harrison Grey Fiske.

#### Read by All Stage People.

*Bridgeport Post, Dec. 29.*

Harrison Grey Fiske's DRAMATIC MIRROR, which every actor, actress, manager, stage hand and calliboy reads with feverish interest each week, is gorgeous and glittering in its Christmas offering. From the dainty girl on the cover to the portrait of Charles E. Blaney in colors on the last page, it is replete with interesting theatrical stories, poems and sketches, all handsomely illustrated. Portraits of many well-known dramatic people grace the pages, the history of THE MIRROR is given, it being its twentieth anniversary, and altogether the publication is one of which the publisher may be exceedingly proud.

#### Elaborate and Interesting.

*Winnipeg Town Topics, Dec. 21.*

The Christmas number of THE NEW YORK DRAMATIC MIRROR is particularly elaborate and interesting this year, as it combines THE MIRROR'S twentieth anniversary celebration with the holiday issue. Over a score of pages are devoted to the history of the paper, which is practically a history of theatrical people and doings in New York and other large cities for the past twenty years. This review should be of interest to all theatregoers as well as to members of the profession. The Christmas number contains numerous photographs of prominent actors and beautiful actresses, besides many stories, anecdotes and poems by these versatile people. There is also a valuable collection of autograph letters of congratulation to THE MIRROR from theatrical celebrities. The autographs are all faithfully reproduced, and for those interested in character as expressed in chirography they should prove a fascinating study. Among those represented in these letters we find William Winter, the celebrated New York critic; Bronson Howard, playwright; Tommaso Salvini, Adelaide Ristori, C. W. Couldock, Brander Matthews, novelist and playwright; Sol Smith Russell, Mrs. Kendal, De Wolf Hopper, Viola Allen, Robert Manteil, Marie Wainwright, Clay Clement, John Philip Sousa, John Hare, Frederick Warde, and numerous others that space will not permit us to mention.

#### The Most Noteworthy Ever Issued.

*Topeka Daily Capital, Jan. 13.*

The twentieth anniversary Christmas number of THE NEW YORK DRAMATIC MIRROR comprises 128 pages of beautiful letter-press and half-tone engravings, with lithographs in nine colors printed on the finest paper, the whole weighing nearly two pounds. The cover, of novel and handsome design, is a fine harmony in tint. Eleven pages following are given up to congratulatory letters, with fac-simile signatures of celebrities of the theatre in England, France, Germany, Italy and America. There are pictures of the headquarters of the Actors' Fund of America and officers of the house library and assembly room of the Professional Women's League and officers, an illustration of a "shop talk" in the American Dramatist Club with portraits of officers; and pictures of the house, lodge room, reception room and a formal meeting of Edwin Forrest Lodge, Actors' Order of Friendship, all being in connection with historical and descriptive articles upon these societies. Over 20 pages are devoted to the "Story of the Mirror," which includes the salient points in American theatrical history for 20 years, and is illustrated with pictures of THE MIRROR'S editorial staff, and some two hundred of the best known among its thousand odd correspondents, including our fellow townsman, T. K. Hyatt, whose fertile imagination and monumental vocabulary are proverbial. There are sketches, stories, poems and reminiscences, without end, the whole closing with "Twenty Years of Vaudeville," appropriately illustrated with scores of portraits of well-known celebrities in that branch of the profession, diversified with contributions from leading vaudeville managers and artists. As a whole it is probably the largest, handsomest and most noteworthy publication of the kind ever issued.

#### An Edition De Luxe.

*Bethlehem, Pa., Times, Dec. 17.*

The 1898 Christmas number of THE NEW YORK DRAMATIC MIRROR is far and away the most elaborately and expensively gotten up of all the annual holiday issues of that sterling periodical—it is, in fact, an *edition de luxe*, both as to typography and context. The illustrations are likewise of the highest degree of merit. THE DRAMATIC MIRROR has long been recognized as the representative journal of the dramatic profession in the United States; there is none other that approaches it in the publication of honest and trustworthy news and information, comments and criticism, in its legitimate field, while as the champion of right and justice, the advocate of progress in the profession along the lines of elevating advancement, it has won fame and fortune as well as the good opinion and admiration of not only its immediate clientele, but of all persons outside the thespian field who read and ponder its sparking contents. Harrison Grey Fiske, the accomplished editor and proprietor of THE DRAMATIC MIRROR, is a man of integrity of character, of brilliant literary attainments, and of a thorough knowledge of the ins and outs of the profession which he so ably represents, and, in fact, whose monitor and mentor he is. The current issue of THE MIRROR is in celebration of the twentieth anniversary of Mr. Fiske's brilliant journal. It contains an interesting history of the founding and establishing and rapid growth of THE MIRROR. Among the illustrative features are grouped portraits of THE MIRROR'S regular correspondents throughout the United States, who send to it weekly interesting news notes in the dramatic line. Of the large list of correspondents few have represented THE MIRROR as many consecutive years as John A. Schick, who is now in the twentieth year of his connection with THE MIRROR as accredited correspondent for Bethlehem and South Bethlehem. The Christmas MIRROR for 1898 is certainly a delight.

#### Personal Expressions.

FRANK R. EVANS: "As an actor and manager I tender my congratulations on the anniversary-Christmas MIRROR. THE MIRROR is indispensable to managers and it is devoted to the best interests of the profession. I believe it to be the best dramatic journal in the world."

CLAY CLEMENT: "Let me express my enthusiastic admiration of it. You have done a dignifying and noble work for the profession, and I believe many appreciate it. It makes me proud of my profession when I feel that we have a dignified, decent and intelligently conducted journal that has been able to exist under one management for twenty years."

R. J. ERWOOD: "In the Erwood Stock co. we have three copies of the Christmas MIRROR. It is a work of art."

ETHEL STRICKLAND: "It is full of good things."

BARRY C. BUSBY: "Let me congratulate you on the Anniversary-Christmas MIRROR."

## PAUL GILMORE AS D'ARTAGNAN.

Paul Gilmore's success as D'Artagnan in the new version of The Three Musketeers, written for him by Paul Kester, at the Columbus Theatre, Harlem, last week, has determined him to continue in this play for the rest of the season. He will reorganize his company for the production of The Musketeers, as the play has been renamed. The Dawn of Freedom will be sent on the road, with a strengthened company, to fill the time booked in the popular-priced houses. The Musketeers will soon be seen at a downtown theatre.

## A RAG TIME RECEPTION.

A Rag Time Reception is the title of a new farce-comedy to be launched about March 17, by John M. Cooke, formerly connected managerially with Evans and Hoey, Neil Burgess, Madame Janauschek, and others. Mr. Cooke is now booking time in popular theatres, and is engaging the best of farce-comedy people. A large chorus will be a feature. There will be special scenery, paper and costumes, and many attractive novelties are promised.

## THE ELKS.

The eleventh anniversary "stag" of Hoboken, N. J., Lodge, No. 74, was held at Odd Fellows' Hall, Hoboken, Jan. 28. Brothers from adjacent cities participated in the festivities.

The members of Peru, Ind., Lodge, No., 365, will give a minstrel show on Feb. 9. In addition to the local talent Girard Leon and his trained donkeys will appear.

Lodge No. 464, with a membership of thirty-five, was instituted at Kirksville, Mo., Jan. 30. St. Louis Lodge, No. 9, performed the work. A banquet was given the visitors and the young Elks in turn were entertained royally by the visiting brothers. Lawrence Hanley, of No. 9, gave readings from Julius Cæsar and The Gladiator.

Lodge No. 458 was instituted at Canton, Miss., Jan 18 with twenty-five charter members. Emile Levy was elected Exalted Ruler and Frank Howard Secretary.

Water Valley, Miss., Lodge, No. 459, was instituted Jan. 19 by District Deputy A. M. Paxton. A large number of visiting Elks from New Orleans, Memphis, McComb City, Jackson, Vicksburg, and other places were present. A banquet was given at the Opera House in honor of the visitors. W. O. Wood was elected Exalted Ruler.

Racine, Wis., Lodge, No. 252, dedicated their new rooms with a large reception and ball Jan. 25.

Colorado Springs Lodge entertained the Dorothy Morton Opera co. on Jan. 26. Ernest Mayer, Ben Lodge, Edward Webb, Julia Thorpe, May Earl, Sylvia Ragan, Josephine Beard, and Amy Lester assisted in an enjoyable entertainment.

# TELEGRAPHIC NEWS

## CHICAGO.

### Cold Weather by the Lake—Bills for the Week—Play Stealers Rest.

*(Special to The Mirror.)*

CHICAGO, Feb. 6.

Last week our local weather man spent most of his time in talking through his medicine hat, and we did as well as thirteen below zero—a very unlucky number. You well know that when the mercury is down in that part of the tube the average theatregoer never cares to wander from his own fireside, and, as a consequence, the audiences were composed principally of those hardy Esquimaux and Laplanders who seldom miss a performance. However, the average attendance was very fair, considering.

At Powers' New Theatre, after Sol Smith Russell had enjoyed two good weeks in The Hon. John Grigsby, W. H. Crane opened to-night, for two weeks, in The Head of the Family.

Will H. Fox has sent me a unique match-box with three diminutive dice in a side compartment, under glass, enabling any man to shake himself for the soda waters.

Gayest Manhattan did well at McVicker's last week, and was followed last evening by Broadhurst's success, What Happened to Jones, with Boniface and Griffin. It opened to the capacity.

Those clever little people, the Liliputians, are doing very well at the Columbia in The Golden Horseshoe. This is their second and last week, and they will be followed by the tall prince of fun, De Wolf Hopper, in his new opera, The Charlatan.

Hagan, Dagan, Ragan, and Fagan, the Shamrock Four, gave a "dramatic breakfast" here the other day at the Little Astoria, on Clark Street. Liver and Bacon was the principal team on the programme. There will be another "breakfast" next week, unless the police interfere.

That A Stranger in New York has not worn out his welcome in Chicago is evidenced by the attendance at the Grand Opera House, where he remains for two weeks more.

Manager Ed Stair, who recently took charge of the Great Northern, which we had all regarded as a "jonah," has been filling it every night. Last week A Trip to Coontown was the card, and this week the Rays in A Hot Old Time are filling the theatre.

At Hopkins' we have Fanchon, the name part being played by May Hosmer. Souvenir pictures of the stock company are being given. The stock down at the Dearborn follows The Girl I Left Behind Me this week with The Masked Ball.

Over at the Academy of Music yesterday The Real Widow Brown was succeeded by In Darkest Russia, "the Widow" following the Rays in A Hot Old Time at the Alhambra.

Oliver Doud Byron is putting in two weeks at the Bijou, and this week he follows Across the Continent with The Ups and Downs of Life.

Puccini's La Bohème, with Melba and De Lussan, will be the opening bill of the Ellis opera season at the Auditorium, Feb. 13.

Marshall P. Wilder will make his first appearance here in vaudeville at the Chicago Opera House, Feb. 13.

One of the most popular drinks in Chicago now is a "Cohasset punch," named in honor of Comedian Crane's cottage by the sea. Four of them make you think you are there.

At the Grand Opera House, Mathews and Bulger will follow A Stranger in New York in their new farce, By the Sad Sea Waves.

All of the boxes for the benefit of Fred Zeddies, of the Grand, next Friday night, have been sold. Manager Will J. Davis bought the first and Manager Harry J. Powers the last.

Calder's production of The Span of Life is the card this week up at the Adelphi, and Isham's Octorooms are over at the Court.

The local bill-posters are on a strike, and advance agents went back to first principles last week and stuck up their own bills.

I am pained to be compelled to state that I had an "actor" and an "actress" before me in the police court one morning last week. The man said that they were "performers," and the other half of the sketch nodded acquiescence with a tearful face. As an evidence of good faith the man handed me the programme of an outlying concert hall in which they figured as a "character sketch team." The officer who had captured them at 1 A.M. said it was the best plain drunk specialty he had ever seen. They pleaded hard, and I let them go after telling them what they might expect if they gave an encore.

Wright Huntington writes that he is back in New York, having left the Toronto stock company, and that he and his wife have their eyes on vaudeville. Mr. Huntington recenty purchased a clever sketch by Brandon Hurst, of the Dearborn Stock company.

Shaft No. 2, The Electrician, and the Ott Brothers in All Aboard will be seen at the Adelphi this month.

Our mutual friend, Andy MacKay, has deserted the Scotch for the Irish, and is now managing Bobby Gaylor in McSorley's Twins, which he reports a winner. He sends a Kentucky paper with the following item: "Despite the inclement weather last evening the production of Richelieu by Mr. Rostell was very well attended. He and his support gave a splendid performance. There was some little inconvenience occasioned by two broken windows, but the audience was well pleased." Andy's company played there the following night, and he says that as they had the windows fixed they had a large audience. There is nothing the matter with Andy MacKay that the First National Bank cannot cure.

From away up in Skowhegan, Me., the local correspondent of the Boston *Globe* sends the name of Onna Knapp for the soubrette album, suggesting that she might do the sleep-walking scene from Macbeth.

From Lansing, Mich., J. J. Baird contributes Mary Twine, Josie Feet, Miss N. Kwiver, and Daisy Botsy, all in point, and I have also the name of Icy Gaul. Wouldn't that freeze you?

Ella Chapman sends Mitzi Chromo, a souvenir soubrette, discovered near Birmingham.

No more plays have been stolen from Chicago dramatists up to the hour of going to press.

"BIFF" HALL.

## BOSTON.

### Mansfield's Cyrano at the Hub—Down East News and Notes.

*(Special to The Mirror.)*

BOSTON, Feb. 6.

Richard Mansfield's first appearance in Boston in Cyrano de Bergerac was the feature of the night. Two other versions of the play had been given here, but nothing that could compare with this for its completeness. The advance sale at the Hollis Street has been tremendous, hardly a seat remaining for the first two weeks.

This is the last week of the Ellis Opera company season at the Boston.

Francis Wilson, in The Little Corporal, opened at the Tremont to-night. The engagement of Mrs. Fiske closed very successfully with repetitions of the favorite plays of her repertoire.

Queena is the play of the week at the Castle Square. It has not been played here in many seasons, and business is unusually large. Next week will see another revival of The Three Guardsmen, with J. H. Gilmour as D'Artagnan.

Remember the Maine will do a patriotic business at the Columbia this week, judging by the way that the engagement opens. Tom Henry has gone so far as to wear a red, white and blue necktie, so that the front of the house shall correspond with the stage.

The Girl I Left Behind Me is having its first engagement at the Grand Opera House this week, and will be followed by The Tarrytown Widow.

N. S. Ward remains at the Bowdoin Square as visiting star, changing his play this week to The Boy Scout. The Waifs of New York will follow.

Della Fox has begun the second and last week of her engagement at the Park, and will be followed by The Village Postmaster.

The Belle of New York has broken every record at the Museum and not a vacant seat was there all last week.

John W. Luce has written a farce-comedy which is to be produced next season. I hear that Maggie Cline and Kittie Mitchell will be featured in the cast.

Johanna Gadski went out to Wellesley College last week and sang her way to the hearts of the girls.

J. Walter Kennedy has closed his tour and will open a school of acting in this city.

Andrew Mack will produce Ramsay Morris' new play, The Last of the Rohans, at the Hollis in April.

While Julia Arthur was here, a wild rumor came from New York to the effect that she and her husband, B. P. Cheney, had differed in regard to retaining a repertoire of standard plays. It was promptly denied. A Lady of Quality did by far the biggest business of the engagement.

Howard Booker, treasurer of the Grand Opera House, will probably be interested with a New York manager in a new production for next season.

Robert A. Barnet will furnish the book for the burlesque of the Cadets next Winter. It will be a travesty on The Three Guardsmen. Several musicians will unite to furnish the score, which will be orchestrated by George Lowell Tracy.

A dispatch from Kansas City says that Mrs. Katherine Shirley, who claims to be a daughter of the late Kate Stokes Stetson, will soon send her lawyer to this city to fight for her rights to the estate of the late John Stetson.

Mary Young has returned to New York after visiting here.

Mrs. James Lewis, widow of the famous comedian, has been in town as the guest of Mr. and Mrs. John B. Schoeffel, at their residence in Longwood.

Louise Willis Hepner has been in Boston during the past week preparing for her trip to Australia, playing The Belle of New York. She should play the Belle perfectly.

JAY BENTON.

## PHILADELPHIA.

### Success of Stock Companies—Varied Attractions—Coming Exposition—Gossip.

*(Special to The Mirror.)*

PHILADELPHIA, Feb. 6.

The popular-priced theatres have been the big money-makers this season in the Quaker City. The $1.50 houses, when they offered a first-class attraction, have been suitably rewarded, but thus far have been short of material and the public has wisely discriminated.

Grand opera has been the fad this Winter, and we have had plenty. The Grau Opera company gave two performances last week at the Academy of Music which were artistically and financially great successes. They return Feb. 21 to give Lohengrin, and on the 23d The Huguenots, with Jean and Edouard de Reszke, Nordica, Pol Plancon and star cast. The Charles A. Ellis company will return for one performance, Feb. 11, which closes their subscription season, presenting Carmen, with Sig. Alvarez and Mlle. De Lusson, aided by a large corps of prominent artists.

The Wedding Day, as produced last week by the Southwell Opera company at the Grand Opera House, was received with great favor and applause, the finale of the second act being a genuine triumph. Rice's historical extravaganza, 1492, was revived this evening and surpassed by far its original production. In addition to the large array of artists of the Southwell Opera company, Bessie Bonehill, Richard Harlow, Will H. Sloan, Charles Seagreaves, David Abrahams, Mlle. Fleurette, and Master Loris Sliberman appeared. Many novelties have been added, prominent being a cake-walk quadrille, original and entirely new. The house is nearly sold out for the week, and the attraction is sure of a three weeks' run. Aladdin will be produced next.

The important dramatic event of the week is Henry Lee's production of Cyrano de Bergerac at the Park Theatre. The house to-night was crowded and the play was received with enthusiasm. It is a costly production, requiring 103 persons, with forty speaking roles. But for previous engagements Cyrano would fill the house for the next month. Bookings are: A Guilty Mother, Feb. 13; Through the Breakers, 20; On the Bowery, 27.

Julia Marlowe inaugurated her two weeks' engagement this evening at the Broad Street Theatre, presenting The Countess Valeska, which will be continued for the entire week. Colinette, a play by G. Lenotre and Gabriel Martin, will be acted for the first time in America during Julia Marlowe's engagement here. The English version has been prepared by Henry Guy Carleton. On and Off follows, Feb. 20, for two weeks.

Sousa's Bride Elect is at the Chestnut Street Theatre this week, but as a drawing card is one of the things of the past. Della Fox comes Feb. 13 with The Little Host. Julia Arthur, Feb. 27.

Chestnut Street Opera House presents Annie Russell in Catherine for two weeks. The company is good but the prospects poor. A Dog in the Manger was booked for two weeks beginning Feb. 20, but owing to its withdrawal from the stage George Broadhurst's new comedy, The Last Chapter, will fill in week Feb. 20, and Nat Goodwin will open his term Feb. 27 instead of March 26.

Hotel Topsy Turvy closed here Feb. 4, and now takes the road minus Marie Dressler and Alf Norman.

The Evil Eye, Charles H. Yale's mechanical and spectacular production, plays its third successful week this season in the Quaker City at the Auditorium. The house to-night was crowded and very enthusiastic. It is the most important and costly of any of Charles H. Yale's productions that have toured the country for the past fifteen years. Joseph Hart's vaudeville stars follow, week of Feb. 13.

A big week is in store for the Girard Avenue Theatre with A Trip to Chinatown. Joseph Kilgour appears as Strong; Valerie Bergere, the Widow, and George R. Edeson as Ben Gay. The stock company has been strengthened by the addition of Sadie Kirby, Mahr Sisters, and Hal Merritt. Next week ends the Hoyt series with A Rag Baby. Old Jed Prouty is in preparation.

The stock company of Forepaugh's Theatre is giving a realistic rendition of Saved from the Sea to the usual big business and well-pleased audiences. Streets of New York, Feb. 13.

A Dangerous Maid attracted the men-about-town to-night to the Walnut Street Theatre, and remains for two weeks. The Telephone Girl comes Feb. 20.

Red, White and Blue, which received its original representation in this city last season, returned here this week and on the opening night crowded the National Theatre. It is an excellent company, with Gertrude Quinlan, Maud Hosford, Raymond Hitchcock, Lida McMillan, and Stephen Wright in prominent roles. Remember the Maine, Feb. 13.

Owing to temporary illness, Jessie Bonstelle has been engaged to take Fanny McIntyre's leading roles in the stock company of the Standard Theatre. This week The Unknown is well appreciated and patronized. The vaudeville between the acts introduces the Elite Trio, Morland, Thompson and Roberts, Flatow and Dunn, Thomas and Quinn, De Witt and Tourgee.

Hanlon's New Superba holds the week at the People's Theatre. A Texas Steer, Feb. 13.

Dumont's Minstrels at the Eleventh Street Opera House have an excellent programme this week. Joseph H. Hortiz in illustrated songs; burlesque, Keely Motor Exposed; James R. Adams' pantomime troupe in Pico, the Village Torment. Big business.

Burton Holmes' illustrated lectures at the Academy of Music are thoroughly appreciated. Two more lectures are announced, for Feb. 17 and 18.

Harry S. Thalheimer, who lately sold his interest in the Lyceum Theatre, Baltimore, is now the advertising manager of the Philadelphia *Times*.

The Secret Service company attended the funeral of the late Isaac N. Drew, and acted as pall-bearers. He was buried from his home in this city Jan. 31. Interment at Mt. Moriah Cemetery.

The permanent Philadelphia Orchestra organization has elected a Board of Trustees, who will now proceed to establish a fund.

We are to have a big commercial exposition in this city next Fall. The committee are already at work to provide unique attractions for the great crowds anticipated. Letters from amusement managers, band masters, etc., are being daily received. The directors, whose headquarters are at the Philadelphia Commercial Museum, are Daniel Baugh, Sydney L. Wright, John Birkenbine, J. C. Strawbridge, and W. W. Foulkrod.

S. FERNBERGER.

## WASHINGTON.

### Changes at the Theatres—Frawley's Stock Plans—News Siftings.

*(Special to The Mirror.)*

WASHINGTON, Feb. 6.

Maude Adams, in The Little Minister, opened to-night at the New National Theatre. Julia Arthur will follow.

The Turtle opened at the Columbia Theatre before a crowded house. The French farce is acted capitally by W. J. Ferguson, M. A. Kennedy, Henry Bergman, Harry Allen, E. W. Morrison, Sadie Martinot, Mrs. McKee Rankin, Merri Osborne, Agnes Findlay, and Sallie Berg. Ward and Vokes in The Governors next week.

The Last Chapter commenced a week at the Lafayette Square to a well filled house. The comedy was well liked, and the admirable interpretation given by Edgar L. Davenport, Horace Lewis, Thomas A. Wise, Edwin Holt, Harry McArdle, F. Newton-Linds, Laura Case, Ellie Wilton, Clara Emory, and Grace Filkins met with warm praise. John Drew is the underline.

On the Wabash opened at the Academy of Music to a large and thoroughly satisfied audience. Manager Edward C. White's excellent company received pronounced recognition. In Old Kentucky comes next, followed by A Texas Steer, and succeeded by Thomas E. Shea, in The Man-o'-War's Man.

A Dog in the Manger closed here Saturday night for the present, and all dates have been canceled. The reason for the disbanding of the company is that Author Charles H. Hoyt finds that many changes must be made in the play to insure its permanent success, and having been in ill health for some time he finds that he is not strong enough to superintend necessary alterations. By the advice of his physician, and his partner, Frank McKee, he has decided to shelve the play for the time being and go to Hot Springs, Va., for a rest.

By the Sad Sea Waves is one of the most enjoyable farce-comedy creations yet. The National Theatre last week held large laughing audiences nightly. Mathews and Bulger, as eccentric comedians, singers, and up-to-date parodists, easily lead. Their company is perfect, and the performance has not a dull moment.

At the annual ladies' social and banquet given by the Washington Lodge of Elks at Masonic Temple last Thursday night the following professionals were present and aided in the entertainment: Helene Mora, Charles R. Sweet, the Century Quartette, Frank Whitman, Mattie Hornby, Nellie Waters, and William H. Conley.

Duncan B. Harrison, Major of the Third Immunes, who has been here on official business, left last Tuesday to join his regiment at Santiago.

T. Daniel Frawley, who in conjunction with Managers Luckett and Dwyner, will inaugurate a stock season at the Columbia Theatre, commencing April 2, has arranged for the presentation of the following plays: Trilby, Alabama, The Wife, Christopher, Jr., The Charity Ball, A Social Highwayman, The Railroad of Love, and a first production of a new play not yet named. The season will not extend beyond the middle of June. Mr. Frawley has in contemplation plans for stock seasons next Fall in Washington, Baltimore, and Philadelphia, three first-class stock companies alternating between the cities.

Plunkett Greene, under the local direction of Ed F. Guzman, will give a song recital at the Universalist Church Wednesday night.

Haley's Military Band will give a concert at the Columbia Theatre next Sunday night.

JOHN T. WARDE.

## ST. LOUIS.

### The Theatrical Kaleidoscope—Hanley to Reappear—Howland's New Budget.

*(Special to The Mirror.)*

ST. LOUIS, Feb. 6.

James O'Neill began an engagement at the Olympic Theatre last night in When Greek Meets Greek, before a good house. Mr. O'Neill acted with vigor and skill, and had a good support. Monte Cristo and Virginius will be given during the week.

James K. Hackett presented Rupert of Hentzau at the Century to-night. This is Mr. Hackett's first visit to St. Louis as a star, and his reception was cordial.

Aristocracy was presented at the Grand Opera House twice yesterday by Manager Giffen's stock company. Seldom, if ever, has it been given better. The audience in the afternoon was large and at night the house was crowded.

Manager Gumperts gave to the patrons of the Imperial Theatre a fine production of East Lynne. Good audiences attended. It was produced with the customary regard to detail that characterizes the plays given at the Imperial.

The attraction at Havlin's this week is On Land and Sea. It played to large audiences yesterday. To-night Manager Garen had his annual benefit. In addition to the regular performance, a number of special attractions were offered. It is needless to say that the house was crowded.

The Columbia's bill was an excellent one, and drew large audiences. On the programme were Ezra Kendall, The Sisters Rappo, Hugh Stanton and Florence Modena, Lang and Keeler, Ramsey and Ramsey, Tegge and Daniel, and Bessie Lindsley.

Manager Butler's theatre, the Standard, had Irwin Brothers' Burlesquers yesterday, and two big audiences saw the good things offered.

The Exposition Music Hall Theatre, which has been running under Mr. Comstock's management for the past two or three weeks to small patronage, closed last week. Manager Comstock brought suit last week against Managers John Havlin and William Garen, of Havlin's, and Jacob Litt, alleging that they covered his bill boards in front of the Exposition with In Old Kentucky paper.

Treasurer Mantz, of the Olympic, will have a benefit next Monday night, with Jack and the Beanstalk as the attraction.

Lawrence Hanley, who has been ill for the past two or three weeks in a local hospital, will reappear at the Imperial next week as Othello.

The Oxford Hotel, near the Columbia Theatre, at which a number of the performers at that playhouse were stopping, caught fire last Wednesday morning, and the guests had to make hasty exits. No lives were lost, and the only damage done was to the lower floors.

Lee Springer is now master of properties at the Century.

The St. Louis Theatrical Brotherhood of the N. A. T. S. E., Local No. 6, are making preparations for their annual Mardi Gras mask ball at Masonic Hall, Feb. 14.

W. C. HOWLAND.

## CINCINNATI.

### The Highwayman—E. H. Sothern—Other Bills—Local Gossip.

*(Special to The Mirror.)*

CINCINNATI, Feb. 6.

E. H. Sothern opened at the Grand to-night in The King's Musketeers. Later in the week the bill will be changed to A Colonial Girl. Mr. Sothern is supported by practically the same company that has been with him for years, with the exception of Edith Crane and Katherine Florence, who are now his leading women. Underlined is Anna Held in The French Maid.

The Neill Stock Company at the Pike is producing A Bachelor's Romance, with James Neill in the leading role. It is almost needless to say that the play was staged appropriately and acted with the usual careful attention to detail. The attendance was fully up to the average.

Manager Anderson has put his best foot foremost and has for the attraction at the Walnut the current week the Broadway Theatre Opera Company, in The Highwayman. Camille D'Arville sang the leading role with all her customary spirit and enthusiasm. Hearty applause greeted each number, and the house was packed.

Heuck's bill is Hyde's Comedians, headed by Helene Mora and including McIntyre and Heath, Charles R. Sweet, Adams, Casey and Howard, and the Century Quartette.

The Star has The Gay Matinee Girl, which began its engagement with the performance Sunday afternoon. It is presented by Monroe and Hart, assisted by Mattie Vickers and a good company.

Sousa's Band will give a concert at Music Hall Feb. 16.

Max Anderson, of the Walnut, was in Chicago last week.

Manager Hunt, of the Pike, has been in New York to secure novelties for his theatre. The 400th performance of the Neill Stock at this house will be souvenired Feb. 13.

The Neill Stock will play at Minneapolis during this Summer.

The Star was dark Saturday night in consequence of a long railroad jump that had to be made by The World Against Her company.

WILLIAM SAMPSON.

## BALTIMORE.

### Bills of the Week—News of the Theatres—Notes and Gossip.

*(Special to The Mirror.)*

BALTIMORE, Feb. 6.

The Kelcey-Shannon company presented that delightful and interesting play, The Moth and the Flame, at Ford's Grand Opera House this evening. Mr. Kelcey and Miss Shannon are both favorites here, and they added to the laurels gained on former visits. The company is an excellent one, and the scenery and costumes are appropriate. Next week, The Evil Eye.

John Drew appeared at the Academy of Music this evening in The Liars. Maude Adams in The Little Minister next week.

Down in Dixie received a realistic production at the Holliday Street. A competent company made the play quite interesting. It will give place to Have You Seen Smith next Monday.

A Milk White Flag was well presented at the Auditorium. The company selected is composed of good people, and the performance was applauded heartily. Next attraction, the Dainty Duchess company.

Lord Chumley is the bill at the Lyceum Theatre this week. John W. Albaugh, Jr., plays the title-role very effectively. The support of the company is up to their high standard. The next play will be The Charity Ball.

Arthur L. Robb and Herbert M. Saumenig, of this city, have sold to Hayes and Lytton a sketch entitled My Wife's First Husband that will receive its first presentation at the Chicago Opera House a few weeks hence.

Colonel Fay Butler has returned to the city after several weeks' absence.

Sadya Whiteford appeared in The Red, White and Blue at the Holliday Street Theatre last week. She took the part of Mercedes at short notice and did excellent work, being cordially received by the audience. Miss Whiteford is a Baltimorean and has had some stage experience.

Jennie Kennark did excellent work as Aprilla in Love in Tandem at the Lyceum last week. The role is an exacting one, but Miss Kennark fulfilled all requirements. Her comedy work was delightful.

HAROLD RUTLEDGE.

## GOSSIP.

William Bramwell, who has lately made a success as Sir John Oxen in Eugenie Blair's production of A Lady of Quality, was born in New York—the son of a Methodist minister—and, after graduating at Rochester University, began the study of law, under Judge Hull, of Omaha. He was admitted to the bar and gained an enviable practice. His fancy, however, led him deeper and deeper into the study of Shakespeare and the classic drama; and three years ago he determined to exchange his certain success in the legal profession for the more congenial, though certainly more hazardous, race for fame in the dramatic. His training in the law school and at the bar had equipped him with a knowledge of elocution; his study had given him a broad view of dramatic literature, and nature had endowed him with a dignified bearing and a singularly sympathetic voice. For the purpose of learning to apply these attributes to the art of the theatre Mr. Bramwell studied stage technique for a year under Robert Downing, and at the end of that time became leading man in support of Eugenie Blair. During the two years that he has held this position, Mr. Bramwell has successfully played Ingomar, Pygmalion in Pygmalion and Galatea, Armand in Camille, Philip Derblay in The Ironmaster, Rev. Julian Gray in The New Magdalene, Lord Rochester in Jane Eyre, Lord Clancarty in Lady Clancarty, Orso in Sardou's Helena, Réne in Divorçons, Hugh Chalcot in Ours, and Sir John Oxen in A Lady of Quality. Critics have spoken highly of his work, but, perhaps, the compliment of the best value came from the lips of an old actress who lately died at the Forrest Home. She had witnessed his performance of Armand in Camille, and, upon leaving the theatre, she said to the manager of the company: "The acting of that young Mr. Bramwell carried me back to the old days when players bore themselves with dignity and read their lines with intelligence."

Brenton Thorpe is no longer connected with Miss Francis of Yale.

The Korean Minister and his suite occupied a box at the Herrmanns' performance in Washington on Jan. 30, and honored Madame Adelaide Herrmann by tasting the coffee that she made by a trick.

Lillian Mortimer played Alethea Layson in In Old Kentucky with credit, Jan. 30, in St. Louis, owing to the illness of Julia Hanchett. Miss Hanchett resumed her work the next day.

Harry R. Vickers, managing Tommy Shearer, writes: "The Tommy Shearer company, during their week in Middletown, N. Y., gave an entertainment at the State Asylum. It may be of interest to the many friends of John Russell; Belle Clifton, once of the Clifton Sisters, and Joe Howard, a vaudeville performer, who are inmates of the asylum, that the attention and kindness shown them make their lives very happy. Mr. Shearer presented The Coal Black Lady, on Thursday afternoon, and they thoroughly enjoyed the performance."

Edmund Lawrence scored a success in the comedy lead in Mistakes Will Happen, in Kansas City last week, while Charles Dickson was ill with throat trouble. Mr. Lawrence is negotiating for the rights to a popular farce in which he may star next season.

Sam M. Dawson has arranged for Manager Gus Hill to present Owen Davis' Through the Breakers, in England and Scotland, with an English company. Eglington and Little, the English managers, will book the tour and engage the company, which will open at the Grand Theatre, Wolverhampton, on August Bank holiday.

Denman Thompson closed his tour in The Old Homestead, at Woonsocket, R. I., on Saturday.

Anna Held has offered $200 reward for the recovery of a satchel, said to have been lost last week in Rochester, and to have contained sundry valuable securities, contracts and the like. Some one should tell Miss Held about the purposes of the safe-deposit vault.

Lloyd Bingham is a new member of the League of American Wheelmen.

## THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE.

*XVI. The Property Smile.*

Ah, tenderly sings she a song or two
Of sentiments cheery if hardly true,
And daintily dances a step or so
As light as the fairylike flakes of snow,
While merrily smiling so brightly that
The envious calcium light seems flat.

So there on the glittering stage is she,
In another world, airy, fancy-free,
And beaming as angels must beam, you know,
Whenever they look at us here below;
But, after all, isn't it in the part,
And what does she care in her little heart?

Oh, wonderful is the property smile,
So utterly shallow and full of guile!
And yet it brings bliss to the baldhead row,
And joy to the souls that can never know;
While you and I laugh in our sev'ral sleeves
That some one the property smile believes.

A recent story in this column has reminded Pliny Rutledge of a local manager in Minnesota to whom he wrote asking, "What is your earliest open time and do you play on percentage?" The manager replied that his earliest open time was 7 o'clock, and that he had a band that could play on most anything. Mr. Rutledge jumped to the town, and, after investigation, drew up a contract, which the local man declined to sign because his brother had lost money once on a patent right deal.

F. J. Bates, agent for A Turkish Bath, has sent along the pale pink card of a hotel at Sycamore, Ill., making these propositions: "Commercial travelers, per day, $2. Cut rates to troupes—Two in a bed, three beds in a room, each $2; single rooms, $3." Mr. Bates observes that this is the only hotel in the town, and the agent pays in advance, which seems to me to leave a great deal to the agent's discrimination. The card further says: "Single meals to grangers, 75 cents; single meals, 50 cents." It costs money, this granger business.

Speaking of A Turkish Bath, Howard C. Ripley has forwarded the graphic description of a friend—an actress whose name I shall not tell—concerning her first experience in such a bath. Says she: "The room I had was about two by twice—paid $1 at the door—then went into the 'cooling-room,' thermometer 98 degrees. Furniture in this room, simple yet chaste, consisting of chair, brush and comb, long past their prime. Comb chained to wall, but brush permitted to roam at will. I was ushered into the 'hot room,' and then into the 'pounding-room,' where I was laid out on an unelastic marble slab like a found-drowned at the morgue, and was taken in hand by a muscular attendant. She began on my chest, pressing until she lifted her feet off the floor and my shoulder blades made dents in the marble. Asked if it were absolutely necessary that my breathing organs should be flattened, she replied with a rich Turkish accent, 'Come off, young woman, I knows my biz!' She played upon me as if I were a xylophone. She struck a few resounding chords in the small of my back and then proceeded to interpret Wagner, running scales up and down my spine. She wound up by playing that grand old show-off piece, 'The Battle of Prague,' while I joined in with the cries of the wounded. It was excellent execution, I know, but next time I am to be played upon I shall ask for a soft andante movement, a Chopin nocturne for instance."

George H. Summers, of the Sawtelle Dramatic company, has forwarded the following literary monument from an up-State town, thinking, he says, that some one may want good time in January:

GENTS: Due you think it would Pay you to Come to W—— with your Show, the Hall is not engaged for Jan. if you think it would Pay you Can Pick Oubt a weak and trie it, their haz not bin eny good Show Hear this winter only unkel Toms Cabin they toock in 175 in One Night if you think well of it Come down and Cee me and have diner with me.

Mr. Summers neglected to say whether or not he accepted the invitation extended in the last sentence, but I sincerely trust that he did not let the "diner" get away.

T. H. Winnett, of emergency fame, has received this one from somewhere in West Virginia:

DR SIR: Having noticed your ad I thought I drop you a few lines to let you know that I am a Profesional Whistler also can do Tradgedy work on light scale am 28 years of Age Light hair and Brown eyes my height is 6 feet, hoping this letter will meet as an Aproval.

Mr. Winnett is evidently joyous about this find. "I will book it for Huber's," he says. "In case of a break down, I am having some tin and wooden whistles made. I've got a good thing and I know it, but don't mention this, as it will only invite opposition, as everything original is copied." That's why I mention it. I like to see lively competition, and I revel in "tradgedy on light scale."

C. W. Turner, who wrote recently a sketch for Jennie Satterlee, has sent in the following letter, asking if it can be beaten. I think not, nor should I have believed it were not the original in my possession. Isn't it a wonder?

DEAR MR: I and my girl what got married a few days back made a weddin toure to New Yourk kind of wanted to see the elephint you know and we went to tony pasters and that is what I want to rite you fur my girl whats my wife now is a good actor and I do a little in that too and in the spring we have actin and speakin in our school house and we see by the play bil as how you writ a kind of lawyer pice what made every body laf specialy us. now we want to learn it for our spring speakin in the school house that law chap is just my stile and my wif is crasy to do tother side we want to get learnin it rite now but get the price down and maybee you wold let us speak it fur nothin as it ant done in a reglar play place. send me wurd to Pine Plains, I hail milk their evry mornin and I will get sooner than my reglar place.

This team should go as well as the Cherry Sisters or Ballard the Bard, if Mr. Turner would take them in hand and get them booked on the continuous circuits. Some one has said that there are probably more good actors to-day working undiscovered in dry goods stores than there are upon the stage. Who shall say that some unknown histrionic wonders may not be "halling" milk up-country these days?

Joseph H. Kearsley has contributed a specimen that has come to him from a promising Pennsylvania playwright, who supplements a hypothetical cast with this appeal, written on a page torn apparently from a grocer's order book:

DEAR SIR: I here ask you for your judgment of and opera play in which I think I will write. the name I have Choosen for the play is mad cap Laddy and the fleirt of Sag Harbor. If you will let me know if this is allright and if you want me to I will send you the first part of it so you can make a good judgement of it and if you think it will do I will leave it to you if I can sell it or not if you think I can sell it I will do so upon your advice.

About two years ago I wrote at some length concerning johnnies, dwelling chiefly upon the different brews of the species—the perennial, the occasional and other forms of johnny. I learn now, with some chagrin, that one type was not contemplated in my observations. There is in this exalted city a ponderous man with whiskers, who has declared repeatedly in my presence his utter contempt for the women of the stage and has added that there are in America only two actresses possessed of intelligence to command the attention of a man such as he. Yet I am told of his recent appeal to a music hall manager to take him around and introduce him to a serio-comic; and of the fact that, during the late run of a farce-comedy here, he was moved to linger behind the scenes in conversation with actresses upon no fewer than twenty occasions. And neither the serio-comic nor any of the actresses in the farce had been of the two he had particularized as those only who were worthy of his notice. This is a type of johnny whereof I wotted not when I wrote before, and I hasten to record the discovery as a matter of zoological interest.

THE CALLBOY.

## ENGAGEMENTS.

Edward McWade, to play the comedy part in Joe Herst, Gentleman, with Digby Bell.

Fanchon Campbell, with The Village Postmaster.

Lucille La Verne, with Clay Clement.

The Mayo Brothers, Herbert Prior, and the Bartellos, with the Edwin Maynard company.

Darrel Vinton and Reta Villiers, for the leads in The Hero of Manila.

The Harper Sisters, with A Turkish Bath.

Frank and Gertrude Hilliker, with Hoyt's Comedy company.

Robert T. Haines, with Henry Miller.

Frank J. O'Donnell, with Buffalo Bill's Wild West as press agent.

Harry J. Keenan, for J. H. Tillotson's production of Report for Duty.

Thomas Phillips, for juveniles with Barrington Stock company.

Maude Fealy, for Augustin Daly's Dramatic company.

Thomas Wood, with Henry Miller.

Gus P. Thomas, for a principal part in A Stranger in New York, joining Feb. 17.

Maude White, to replace Merrie Osborne in The Turtle.

Lillian Harper, for El Capitan.

Selena Johnson, with W. H. Crane for next season.

Jennie Satterlee, for Irish character part in Murray and Long's new production.

Neil Florence, re-engaged to play his former part in Shenandoah.

John E. Henshaw, for the new Casino production, In Gay Paree.

Mabelle Gillman, for the soubrette lead in the next Casino production, In Gay Paree, announced for March 6.

Edith De Graw, with May Irwin, succeeding Nellie Butler.

Neil Florence joined Jacob Litt's Shenandoah company last week for the rest of the season, opening at the Grand Opera House here on Thursday night.

Harrington Reynolds, to play Lord Neville with Henry J. Miller in Heartsease.

For the revival of Her Atonement, opening Feb. 13 at the Academy of Music: Louis Aldrich, Henry Dixey, Orrin Johnson, Richard Bennett, Frederick Perry, John F. Cook, Thomas McGrath, Annie Irish, Jessie Busley, Kate Denin Wilson, Nora Dunblane, Ricca Scott, and Ethel Blande.

Claire Vivian Ketterer, to play leading business in the Arthur L. Selby repertoire company.

Henry Mitchell, Frank Van Zandt, and H. R. Atherton, with John Griffith in The Avenger.

Vera Irving, for Other People's Money.

Seth Cabell Halsey, with Loraine Hollis.

William L. Raynore, for McSorley's Twins.

May Wentworth, for The Real Widow Brown.

F. L. Livingston, for The Wheel of Fortune.

James McAvoy, for On Land and Sea.

Hugh Gibson, George Pritchard, and Katherine Glenn, for Willard Newell's Cyrano de Bergerac.

E. P. Lewis, Lotta Chase, Abbie Lamro, and Edith Berwyn, for The Gay Matinee Girl.

Jessie Ralph, for Shanty Town.

Senorita Rilla Barrantez, a young Spanish actress, has been specially engaged to play the leading female role in the Egyptian of Pompeii company, which will go on the road on Feb. 15.

Jane Holly left to join The French Maid company yesterday (Monday). She has been engaged for the role of Dolly.

## AMONG THE DRAMATISTS.

A large delegation from the American Dramatists Club attended the opening performance of The Rev. Griffith Davenport, by their fellow member, James A. Herne. The club has invited Mr. Herne to be its guest at a supper to be given in his honor.

J. H. Shepard's play, The Senator's Daughter, has been secured on royalty by Manager E. T. Spears, of Spears' Comedy company, and by Managers McGill and Howard, of the Keystone Dramatic company. Mr. Shepard is rewriting his comedy-drama, The Moonshiners, and is at work on a new play for next season.

Theodore Kreamer is writing a new play for Paul Gilmore, entitled An Actor's Romance. The role to be played by Mr. Gilmore is that of an actor.

Carrie Ashley Clarke, author of Green Mountains, soon to be produced at the Castle Square Theatre, Boston, has completed a new comedy-drama, The Village Vagabond, for Walter Perkins.

## DEATH OF ALICE ATHERTON.

Alice Atherton died of pneumonia on Feb. 4 in her apartments at the Audubon, Broadway and Thirty-ninth Street, New York city. About two weeks ago she was taken ill with congestion of the lungs. Pneumonia developed, and her case became critical. On Sunday, Jan. 29, she was removed from Brooklyn to the Audubon, and her case showed such improvement that her physicians thought she would probably recover. Early last Friday morning there was a sudden change for the worse, and she sank rapidly, her death occurring at half-past 7 o'clock on Friday evening.

Alice Atherton was born in Cincinniti, O., on Aug. 25, 1854, and her maiden name was Hogan. She made her first appearance on the stage at the National Theatre of that city when she was three years old, in the child part of Marie in The Sea of Ice. She displayed such precocious talent on that occasion that she was immediately enrolled as the child actress of the National Theatre, and remained there till she was seven years of age. During that time she was frequently featured, playing among other parts Letty in In and Out of Place, and Eva in Uncle Tom's Cabin, and the leading roles in Little Pickle and The Young Actress respectively.

After leaving Cincinnati she played in Louisville for one season at the Opera House, and the following season played soubrette roles at Wood's Theatre, in the same city. After that she played for four seasons at Mobile, Ala. In February, 1869, she joined the Lydia Thompson Burlesque Troupe at Detroit, Mich., and after a tour with that company she played for three years at Wood's Museum, New York city, where the constant change of bill gave her great proficiency as an all-round actress. Referring to her stage experience she used to say that she had played everything—"naughty girls, good girls, rich girls, poor girls, starving mothers, and hungry boys; pages, sailors, soldiers, and saints."

In December, 1873, she married Willie Edouin, who was a member of Lydia Thompson's company at that time. On Aug. 27, 1877, the Lydia Thompson troupe returned to New York and opened at Wallack's Theatre in Oxygen, or Gas in a Burlesque Meter, when Willie Edouin and his wife were both in the cast. On Sept. 12 Miss Atherton appeared with the company at Wallack's as Queen Ylang-Ylang in the burlesque of Robinson Crusoe. On Dec. 25 of the same year she appeared as one of the "Babes" in The Babes in the Wood at the Eagle Theatre, New York, and both she and Mr. Edouin continued to appear for two years with Samuel Colville's Burlesque company, which included many of the principal performers of the Lydia Thompson troupe.

During the season of 1879-1880 the Edouins were both members of E. E. Rice's Surprise Party. In 1880 Mr. Edouin organized Edouin and Sanger's Sparks company, and with the assistance of his accomplished wife succeeded in making a successful tour throughout the country. Sparks was followed by Dreams, or Fun in Photograph Gallery, and A Bunch of Keys, both of these farcical plays proving very profitable successes.

Mr. and Mrs. Edouin afterward appeared with considerable success in England. In 1888 Mr. Edouin assumed the management of the Strand Theatre in London, and on Feb. 25 of that year he produced at that house Kate, the Family Help, in which Miss Atherton played the title-role. On April 4 she appeared at the Strand in Airey Annie in Burnand's travesty of Ariane. On June 30 she appeared at the same house as Collie Parker in Run Wild. Subsequently she played in a comedietta by Albert Chevalier, called Cycling. On April 15, 1891, she was in the cast of Our Daughters at the Strand, playing the role of Mimi Mayhew, and on June 1 of that year she appeared as Lady Betty Vane in A Night's Frolic at the same house.

The following season she appeared at the Strand as Jeffie in a revival of Hans the Boatman. On Dec. 22, 1892, she played the title-role in Trooper Clairette at the Opera Comique of London, and the *Theatre* (London) in criticising the performance referred to "the unflagging vivacity and inimitable charm of winsome Miss Atherton—the only actress now on the stage who is mistress of the arts of burlesque." She also appeared from time to time with marked success in the London music halls.

A year ago last November she returned to America and made a hit with her "Laughing Song" and other specialties at Koster and Bial's Music Hall. Subsequently she played in Monte Carlo and The Marquis of Michigan in New York, and in Topsy Turvy in Boston and on the road. She was also in great demand here in the leading vaudeville houses. While playing a vaudeville engagement last month at Keith's in Boston she was taken ill with the grip, but on her return to this city appeared at Hyde and Behman's in Brooklyn week of Jan. 23. She was taken ill on Saturday, Jan. 28, while on her way to the theatre and was taken to the Clarendon Hotel in Brooklyn. She was tenderly cared for during her illness by her sister, Mrs. John A. Mackay, known on the stage as Venie Bennett.

Miss Atherton leaves two children, a daughter who is now an actress on the London stage, and a son who accompanied her to this country two years ago.

The funeral services will be held to-day (Tuesday) at 10.30 A.M. at the Church of the Transfiguration. The pall-bearers are E. E. Rice, Frank W. Sanger, Nat C. Goodwin, Henry E. Dixey, Daniel Frohman, Louis Aldrich, Boyd Wilson, and C. E. Rice. The body is to be placed in a receiving vault until Mr. Edouin, who is in London, sends definite instructions as to what disposition shall be made of it.

In addition to exceptional talent as an actress, Miss Atherton possessed a charming personality and an unusually fine figure, which contributed to her success as a burlesque actress. She was also noted for her wit, vivacity and powers of mimicry, and was a great favorite both on the stage and in social circles. Her death came as a great shock to a wide circle of friends.

## FRANK MURRAY INJURED.

Frank Murray, the manager, was seriously injured on Sunday evening through the carelessness of a delivery-wagon driver. He was coming away from the Lambs' Club, and had proceeded half way across Sixth Avenue when he was struck and knocked to the ground by a rapidly passing horse. Prompt assistance was rendered him, and he was taken back to the club. The physicians found upon examination that Mr. Murray's arm was broken near the shoulder and that his body was considerably bruised. Last evening he was reported to be resting comfortably.

## REFLECTIONS.

W. S. Hart who is playing Ingomar, Orlando, Pygmalion, Sir John Oxon, and other leads, with Julia Arthur, made a decided success in those roles during Miss Arthur's recent Boston engagement, some of the critics stamping his work as "perfect." Henry Austin Clapp referred to Mr. Hart's performance as "spirited, manly and discriminatingly intelligent."

Mr. and Mrs. James A. Bliss (Mildred Hyland) have played more than forty weeks with the Miles Ideal Stock company.

During the illness of Miss Busch, Kittie Lenton has been playing Mrs. Highball, in A Boy Wanted, with success.

Mrs. C. H. Smith (Alice Tack) is rapidly recovering and has left St. Vincent's Hospital, Portland, Ore., where she had been for twelve weeks, having two dangerous operations.

George E. Fisher joined the Burrill Comedy company at Fitchburg, Mass.

When A Hired Girl was in Mason City, Ia., the man who makes up as the hired girl in a shop window in each town to advertise the attraction placed an oil stove too near a large plate glass window, which was cracked, and the shop-keeper demanded $125 damages. Until the amount was paid the shop man held the advertising man's trunk.

Business-Manager Lee J. Kellam and Jennie Woodward, of Marks Brothers' Dramatic company No. 1, were married on Feb. 2 at Adrian, Mich.

Jay F. Rich, of New York, and Gertrude Bethard, of Peoria, Ill., were married at Rock Island, Ill., Jan. 30. Both are professionals.

A cinematograph caught fire while being exhibited at Johnson's Opera House, Seneca Falls, N. Y., Jan. 28. A panic ensued, in which several of the audience were injured. Edwin S. Nowotny, the operator, was burned severely.

James D. McCabe and Jeanette Berry, both of A Country Merchant, were married at Cambridge, O., Jan. 26.

E. V. Evans and Louise Blanchett, both members of the Coon Hollow company, were maried at Wichita, Kan., Jan. 25.

Warren G. Richards is at his home in Cleveland, O., where he has spent the Winter with his mother, who has been ill. He expects to return to New York this month.

The Red, White and Blue will close on Feb. 18 in Pittsburg.

Gerald Griffin was praised warmly by the Detroit critics for his performance of Professor Goodly in What Happened to Jones in that city last week. Mr. Griffin is making rapid preparations for his starring tour next season in Wanted, the Earth.

During the recent illness of Della Fox the title-role in The Little Host was played so successfully by Beatrice Darlington that the management presented to her at the second performance an immense rose bouquet.

Maud Monroe has retired from The Village Postmaster.

Wallace Shaw resigned recently from the Alcazar Stock company, San Francisco, and has gone on a five weeks' tour, presenting Alabama.

George Leslie will sail on Feb. 19 for Australia.

H. A. Brady left for San Francisco on Saturday to attend the bicycle meet soon to occur in that city.

The new company organized by F. Ziegfeld, Jr., to play The Turtle on the road includes Isabelle Evesson, Ada Deaves, Jennie Reiffarth, Marion Ballou, Lillian Coleman, Louis Imhaus, George Holland, Hudson Liston, and U. B. Collins. Rehearsals begin to-day.

Maclyn Arbuckle, who is a prime favorite in San Francisco, was welcomed warmly at every performance of Why Smith Left Home during the recent successful engagement of that comedy at the California Theatre.

Apropos of Olga Nethersole's departure in dressing Camille in the costumes of the period when the play was written, it is interesting to recall that the idea is not original. Sarah Bernhardt did the piece in this manner at the Renaissance, in Paris, on Sept. 30, 1896.

At the literary meeting of the Professional Woman's League yesterday Miss Wenner delivered a talk on "Sudermann and His Plays."

The Gibneys are reported to be pirating Caprice, with some scenes interpolated from Blue Jeans, under the title of Angie, the Country Girl. They gave this play on Jan. 30 at the Samuels Opera House, in Jamestown, N. Y.

Will T. Phillips will produce a three-act comedy, entitled A Bell Boy, opening in New York city early in August.

Charles N. Lum, the well-known young actor, has opened a school of elocution and dramatic art in Columbus, O., conducting the classes of the late John J. Hannon. It is Mr. Lum's intention to return to the stage next season.

Geo. E. Murphy, dude.

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

*The Organ of the American Theatrical Profession*

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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**Largest Dramatic Circulation in the World.**


## TO CORRESPONDENTS.

Monday, Feb. 13 (Lincoln's Birthday), will be celebrated as a holiday, making it necessary for THE MIRROR to go to press earlier than usual on the number to bear date Feb. 18. Correspondents will, therefore, please forward the reports that would in other circumstances be mailed to reach this office on Feb. 9 or 10 at least twenty-four hours earlier than usual.

## TO ADVERTISERS.

Lincoln's Birthday will be celebrated on Feb. 13 as a holiday, making it necessary for THE MIRROR to go to press earlier than usual on the number to be dated Feb. 18. Advertisements for that number cannot be received later than 10 o'clock a.m., on Saturday, Feb. 11, and changes in standing advertisements cannot be received later than 3 p.m., Thursday, Feb 9.

## *A PROPOSED CENSORSHIP.*

THE MIRROR several weeks ago declared against a stage censorship in this State, holding that the laws against stage indecency—like the laws against any other sort of indecency—are already sufficient if enforced. THE MIRROR at the time cited the case of the pantomime called Orange Blossoms, which was interdicted by the police authorities, and the manager of which carried his defense to the Court of Appeals only to be rebuked by that tribunal, which gave force to the law under which the police authorities acted. Incidentally, THE MIRROR noted that since the decision in the Orange Blossoms case the metropolitan stage has witnessed much nastier "shows" to which the police authorities have paid no attention.

Now comes the intelligence that Senator GRADY will this week introduce at Albany a bill to establish a censorship, the sections of which defining the powers of the proposed official are said to be as follows:

At least eight days before any exhibition or performance mentioned in this act shall be given, there shall be delivered to the said Censor of Public Amusements and Exhibitions by the person so applying for such permit a true copy of the interlude, tragedy, comedy, opera, ballet, play, farce, minstrelsy or dancing or any entertainment of the stage or any part or parts therein, or any equestrian, circus or dramatic performance or any performance of juggling, rope-dancing or acrobats, and a description of the costumes, business and dancing and the words of each and every song to be sung at such performance, and within three days thereafter the said Censor of Public Amusements and Exhibitions shall determine whether the said performance or exhibition for which such permit is applied for offends public decency, and if so, to refuse the said permit and to make an order declining to grant such permit. If the said exhibition or performance for which such a permit be applied for shall not offend public decency the said Censor of Public Amusements and Exhibitions shall, under his hand, grant such permit for such performance.

In case the person applying for such permit shall be dissatisfied with the decision of the said Censor, he may within three days after such refusal file a notice with said Censor that he appeals from the said decision, and thereupon the Art Commission shall review said proceedings, giving the said applicant an opportunity to be heard, and may on such appeal affirm, reverse or modify the determination of the said Censor, and the decision of said Art Commission upon such application shall be final.

Any person who shall violate the provisions of this act shall be deemed guilty of a misdemeanor and shall be punished as is now provided by law for the punishment of misdemeanors, and in addition thereto shall forfeit to the said city the sum of $100 for each and every performance or exhibition or part thereof so given without such permit, to be sued for and recovered in the name of the Art Commission of the city of New York, and when so collected shall be paid into the city treasury.

It will be seen from the foregoing that the Censor would not have final power. An appellate body, known as the "Art Commission," would pass upon the decision of the Censor on appeal. Any censorship is foreign to the spirit and the traditions of this country. This proposed censorship, with its possible safeguard in the form of an "Art Commission," might be a good thing if removed absolutely from the domain of politics as politics is practiced in this metropolis. If subject to politics, there could be no greater assurance that the "Art Commission" would be composed of persons familiar with any art but the art of politics than there would be that the Censor himself would be other than a politician bound to relax his censorship in cases involving the interests of his political friends and inspired to arbitrarily bear upon those of his political opponents who might be engaged in amusements. This would be worse than the effects of the license now permitted by the police authorities. When Senator GRADY'S bill is made public, it may be seen that it divorces the censorship from politics. In that case it may be worth a trial, although it is not necessary if the police do their duty.

From the earliest days of the theatre there have been periods of stage indecency, usually traceable to the laxity of public morals. The theatrical excesses of the period of the Restoration and during the second empire in France are illustrations. The grossness noted in several New York theatres during the past year or two is due not so much to a satisfaction of public pruriency as it is to the shameless method of managers who have by degrees excited that pruriency. The cause, however, is of no moment in considering a remedy. Enough to know that certain "shows" grow more and more indecent and are patronized by the persons for whose satisfaction they are devised. The thing to do is to curb prevailing license and fix fit punishment for the panders. The laws make a censorship unnecessary, but if the laws cannot be enforced, let a censorship, impartially administered, be tried.

## *A SIGN OF THE TIMES.*

FROM the number of sermons preached about the stage—some of them false and bigoted in condemnation, and others liberal and reasonable in its favor—it would seem that the theatre serves oftener than any other subject for a pulpit topic.

A gratifying fact is shown from an analysis of these discourses. The number of liberal clergymen who regard the theatre as a necessary institution and applaud its better demonstrations is increasing, while the number of clergymen of the other sort is decreasing, although the clerical antagonists of the theatre try to make up in violence and virulence of denunciation for their growing inferiority in numbers.

The pulpiteer who unqualifiedly denounces the theatre works at a double disadvantage nowadays. He is almost invariably ignorant of the theatre. He slambangs and slashes around in a quixotic fashion, and he seems to think that he makes up for lack of information by pictorial imaginings and picturesque vituperation.

The clergyman who rages against the theatre is foiled by the clergyman who himself is a theatregoer and who, recognizing the theatre as a necessary institution with potent possibilities for good as well as for recreation, speaks in terms of admiration of plays known everywhere to be among the most inspiring works of man, although he properly may condemn phases of amusement that persons who are not preachers recognize as demoralizing.

It is with his own audience, however, that the wild clerical denouncer of the theatre as "the ante-room of hell," and in kindred terms must reckon sooner or later. There are to-day few church congregations in this country that do not contain many patrons of the theatre. These patrons of the theatre are not fools. They realize that a good play uplifts them and inspires in them more of morality and right conduct than half a dozen narrow-visioned sermons of a preacher who adds falsehood to illiberality. The result is inevitable, and it is not strange, even in view of the age-fostered antipathy of the church, that more and more the theatre's legitimate purpose is coming to be understood and indorsed by clergy and church people.

## PERSONAL.

ROBSON.—Stuart Robson expects to produce Theodore Burt Sayre's new play, Two Rogues and a Romance, in the Spring. Augustus Thomas also is at work upon a new comedy for Mr. Robson. Above is the latest picture of Mrs. Robson, who is this season playing in The Meddler, with her husband.

WHEELER.—H. E. ("Punch") Wheeler, traveling agent for the passenger department of the Lake Shore and Michigan Southern Railway, accompannied by W. B. Hutter, traveling passenger agent of that road, visited THE MIRROR office last week. Mr. Wheeler has a monologue an analysis of which would show few traces of his former soliloquies, yet it is funnier than any that has preceded it. It seems to be a great waste of ability for Mr. Wheeler to continue in the railroad business, but if he were to return to the amusement field permanently—his episodical returns are worth any price of admission—he would not carry so many railroad "annuals."

MODJESKA.—Madame Helena Modjeska, while in Poughkeepsie, N. Y., last Tuesday, took her first sail on an ice boat. She thoroughly enjoyed the flight over the frozen Hudson.

SIMS.—George R. Sims, in collaboration with Leonard Merrick, has written a new play, The Elixir of Life, that will follow On and Off at the Vaudeville Theatre, London.

BLAUVELT.—Lillian Blauvelt and W. F. Pendleton, a New York broker, were married on Feb. 2, in Rome, Italy.

GREY.—Katherine Grey will appear next week as Roxane in Cyrano de Bergerac, with Richard Mansfield, succeeding Margaret Anglin, who will be seen in the forthcoming Musketeers production at the Broadway Theatre.

MCKEE.—Frank McKee emphatically denied last week a rumor that the firm of Hoyt and McKee was on the verge of dissolution.

COGHLAN.—Charles Coghlan will present his new drama of the French Revolution at the Fifth Avenue Theatre on April 10.

STONE.—It is announced in London that Amelia Stone, who withdrew from the cast of The Forty Thieves, at the Drury Lane, owing to a severe cold, will not reappear in that production, her physician having ordered her to leave London.

FINNEY.—Jameson Lee Finney was taken ill last week with tonsilitis, his role in The Christian being played by A. S. Lipman.

HAUPTMANN.—The Grillparzer prize, an Austrian award, has been won for the second time by Gerhard Hauptmann, with his new drama, Fuhrmann Henschel. Herr Hauptmann first won the prize with Hannele.

KNOWLES.—Mrs. Edwin Knowles was elected last Wednesday to the presidency of the Chiropean Society of Brooklyn. The society is composed of about three hundred women prominent in social and literary life.

JEFFERSON.—Joseph Jefferson will rejoin his company on April 2 for a tour of five weeks, one week of which is booked in this city.

DE KOVEN.—Reginald De Koven will compose three musical numbers for The Man in the Moon, which will reopen the Olympia Music Hall on April 3.

CURRIER.—Mrs. A. Dow Currier, who was instrumental in introducing Julia Marlowe to the public, is said to have discovered a young actress of unusual talent in Janet Waldorf, who is playing successfully in the West.

ROSENTHAL.—J. J. Rosenthal has returned to the Rialto, and no one need be surprised by anything that may happen to herald Brown's in Town, which will reach the Bijou on Feb. 20.

WAGNER.—Cosima Wagner, widow of the late Richard Wagner, is seriously ill with pneumonia at Vienna.

WILLIAMS.—Odell Williams, of Way Down East, fell on an icy street in St. Louis last Tuesday and injured his ankle severely.

TEMPLE.—Edgar Temple, formerly leading tenor of The Bostonians and of the Castle Square Opera company, returned to New York on Saturday from Colorado, where he has added greatly to his reputation as a singer and accumulated considerable mining property of value.

PONISI.—Madame Ponisi is said to be so ill at her home in Washington that she may never again be able to leave her room.

## BOHEME DANS L'EXILE.

*To my friend, Courtland Auburn.*

We are in exile here, good friend and true,
With heart and mind alive to other days,
When duties kindred found us seeking ways
Wherein to struggle and our art pursue.

What matter if we tarry yet awhile,
And rest from labor too congenial sweet,
In haunts where brethren of Bohemia meet
To fashion dreams that doth the hour beguile?

The great world sees us not, we are apart
In isolation from our favored friends,
Who journey from us and whose triumph tends
To spur our minds and make us glad at heart.

It is a consolation and a joy
For us to rest until the hour is near,
Wherein we shall arise, and leaving here,
Go forth to seek our own both far and nigh.

Be patient in this exile that we know,
It is a source of strength to such as we,
Who are the children both of tears and glee,
And feel emotion in its warmest glow.

The flame of hope is brightest in the gloom
Of present trial and stress of earnest need;
We have our visions golden, and they lead
Us onward to the realms of light and bloom.

Methinks the rapture of our art is this:
We live in creatures we impersonate.
Love, passion, sorrow, joy and hate
Become our portion and, in time, our bliss.

Hence, exile has no terrors to appal.
We are Bohemia's children and we feel
Her gracious influence o'er our senses steal,
To keep us true at heart whate'er befall.

IVAN TOLPKA.

MONTREAL, Jan. 22, 1899.

## EXPERIENCES.

BREAKFAST IN NEW ENGLAND.

Up in New England, especially in the more remote sections, they have very queer ideas as to what constitutes a breakfast. As a general thing, a glass of cold milk and a piece of cake or pie are considered quite the proper thing. Last season Arthur Hoops, who plays Rupert in Rupert of Hentzau, was a member of a theatrical company that appeared one night in Bellows Falls, Vt.

Hoops got down to the hotel breakfast table long after the meal had been concluded. The dishes had been cleared away, but the actor sought out the proprietor and asked if it were not possible to get something to eat, explaining that he was not particular what it might be. The reply of his host is worth recording, for he said:

"I'm afraid I can't get you much of a breakfast, for the mince pie is all out and there isn't another doughnut on the premises!"

JOE WEBER'S FRIEND IN DURANCE VILE.

Victor Moore writes that while he and other members of the Coon Hollow company were seeing the sights recently at old Albuquerque, New Mexico—an ancient town composed largely of mud or sod buildings—they came upon a prehistoric jail wherein were held more than a dozen hard-looking half-breeds who were in for murder.

As the players viewed the baleful place, a grim face peered from a second story window, two beady eyes regarded the actors from between the bars, and a husky voice called out:

"Say, do you know Weber, of Weber and Fields? I met him in Chicago. Pretty good fellow, ain't he?"

## QUESTIONS ANSWERED.

*[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]*

MANAGER, Los Angeles, Cal.: They are usually billed as travesty sketch performers.

F. L. T., Boston, Mass.: Frank Tannehill, Jr., wrote Nancy Hanks.

T. W. R., Providence, R. I.: The right name of Molière was Jean Baptiste Poquelin.

C. C. S., New York city: Tony Pastor began to give continuous performances at his theatre on Jan. 20, 1896.

FREDERICK A. CHARLES, New Orleans, La.: The Grand Opera House, at Galveston, Tex., was dedicated on Jan. 23, 1895.

THOMAS K. WHITE, Montreal, Canada: The Marylebone Theatre, of London, England, was opened in 1842.

READER, Harrisburg, Pa.: Edward A. Sothern was born in Liverpool, in 1830. He died in England, in 1881.

M. C. E., Cincinnati, O.: Yes, the authorship of Ugolino was attributed to Junius Brutus Booth.

NORMAN J. LYONS, Chicago, Ill.: Sarah Bernhardt made her debut at the Comédie Française in the role of Iphigenia.

G. A. WILTON, Baltimore, Md.: T. W. Robertson adapted The Ladies' Battle from Eugene Scribe's play, Une Bataille des Dames.

HENRY S. LANGDON, Washington, D. C.: Reilly and the 400 was first played at the opening of Harrigan's Theatre (now known as the Garrick) on Dec. 29, 1890.

JAMES R. MANTON, New York city: The last performance given at the Brooklyn (N. Y.) Theatre before it was changed into a commercial building was on June 2, 1890.

P. R. C., Ogdensburg, N. Y.: 1. P. T. Barnum traveled as a temperance lecturer season of 1851-52. 2. His museum in New York city was destroyed by fire on July 13, 1865.

MRS. R. COHEN, New York city: The seating capacity of the Metropolitan Opera House, New York city, is 3,045; the seating capacity of the Chicago Auditorium is 4,079.

A. A. LORZER, New York city: 1. The Ugly Duckling. 2. Apply to the American Academy of the Dramatic Arts, 145 Carnegie Hall, or to the Stanhope-Wheatcroft School, 1440 Broadway, New York city.

E. J., New York city: It depends entirely as to whether the owner of the book has complied with the legal requirements of the international copyright law or not. If the book is public property in this country you can dramatize it without asking permission of the author or publisher, but it would be more honorable to obtain their consent.

B. T. HENRY, Boston, Mass.: 1. Theatres in towns of 25,000 or less population are exempted from paying a war tax. 2. Every traveling company must pay a tax of $10 in each State and Territory in which it appears for the year beginning on July 1, or a proportionate part of $10 for the period, beginning in any subsequent month. 3. The proprietor of a traveling company is not required to pay any tax where he plays exclusively in cities of over 25,000 inhabitants, because the theatres in such cities are each required to pay a tax of $100 annually. 4. Where a company plays in a building other than a theatre that holds the special tax in such a city, the company must pay the $10 (State) tax for the year beginning July 1, or at that rate for the period beginning with any subsequent month. 5. Amateur clubs are not required to pay a war tax, provided there is absolutely no charge for admission, or other pecuniary profit in connection with the performance.

## THE USHER.

A keen spectator of things theatrical in England notes that "For a considerable time the dramatic criticisms in the London daily papers have been growing more and more like reading notices, as if the only object were to induce the public to go to the theatres and fill the pockets of the managers."

Something of the same sort of change has been going on in several of the New York dailies, with this difference: that the box-office "criticisms" are dispensed generously to a certain group of managers, whose weekly advertising patronage aggregates about $4,000, while individual managers outside the charmed circle find their productions relegated to subordinate importance and considered briefly and icily.

Indeed, this condition is so flagrant that it is well known to many of the playgoing public. Outsiders are frequently heard predicting in advance what two or three of our leading newspapers will say about this or that new play, and their forecasts are inevitably correct.

The wires that control two or three of the critics are plainly in sight; the counting-room influence that prevails in certain other newspaper offices is equally palpable; while the newspapers that employ honest writers and give them free scope enjoy a shining distinction.

The beauty of this whole matter is that corrupt and insincere partisanship exposes itself and cannot deceive the public. In the end it injures the object it seeks to benefit as well as the medium itself. Subsidized newspapers and newspapers writers are the kind that are unable to bind their bargains with weight, character or influence. Once a source of publicity is known to be venally inspired it loses all its force completely.

A censorship of the stage would be a good thing if it compelled a cessation of indecent and libidinous plays and entertainments.

But such an institution would be as bad as the evil it was intended to eradicate should it be established on lines that would permit its use for purposes of official blackmail or political oppression.

On one hand the stage is now being employed in certain directions as a mart for vicious impropriety. On the other hand, a censorship might work to the detriment of reputable managers, just as the laws to suppress immoral pictures and literature have sometimes been invoked against innocent persons by blackmailers.

Between these two evils the least should be chosen. Since it develops that there is a large portion of the public here eager for prurient plays and pornographic exhibitions, the vaunted theory that our community can be relied upon to regulate its own amusements falls to the ground and control should be vested in the proper hands. But that control should be hedged about with conditions sufficiently stringent to prevent the possibility of an abuse of power. In the devising of such conditions lies the real legislative problem.

A MIRROR reader who has just finished an Australian trip has had a number of inquiries from managers in this country regarding theatrical conditions there. He has sent me from Sydney the result of his observations for the benefit of those contemplating a professional visit to the Antipodes.

My correspondent says that during the past two years his business has taken him over all the railways in Australia, and he has visited more than two hundred cities and towns. There are several reasons why expensive American companies fare ill, as a rule, although English companies frequently profit handsomely in the colony.

The Australians are more English than the English. Their tastes are peculiar and their prejudices adamant. The American style of acting is neither appreciated nor understood. The American play is far removed from the Australian standards.

The demand for entertainments of all kinds and at all prices is more than supplied by local or imported companies, which operate at less expense than is possible for American attractions.

Australia is five-sixths the area of the United States, with only one-twentieth the population—in territory as 5 to 6; in population as 1 to 20.

A manager taking a company through Australia must figure on traveling expenses greater than in traversing the United States, as fares are much higher, for the sake of reaching a population less than that of Greater New York. In addition, two months' time is consumed in going and coming, and while in Australia nights are frequently lost owing to poor transportation facilities in visiting the smaller towns.

Attractions whose expenses limit them to engagements in Melbourne and Sydney have to travel 10,000 miles from New York and lose five weeks each way for a clientele no larger than that of Boston and Buffalo.

"These are the unprejudiced conclusions of one who knows the field thoroughly," adds my informant, "and I am confident that they will be confirmed by any American manager who has been through the mill."

An English actress who has been several years in this country writes to commend THE MIRROR'S stand against Sunday performances.

"I wish to tell you how glad I am—and many others with me—that you keep pegging away at the obnoxious Harburger bill. I need not tell you all the pros and cons, but while you fight and we pray there are some of your countrymen and women who are on the wrong side of the question.

"I was setting forth my views the other day, when a prominent American actress who was present said: 'What does it matter to us whether we act and make money on Sunday nights or not? We might as well do that as nothing, and it's dollars.'

"I did not, after that, venture to suggest the real rest and benefit to be had from church-going or quiet recreation one night a week. But I did say that the majority of those that are compelled to act on Sundays receive no pecuniary recompense whatever for the extra performances."

Sympathy for Charles Hoyt is not confined to his immediate circle of friends. Every one that has enjoyed his delightful skits and that knows of the misfortunes which have befallen him of late feels heartily sorry.

Domestic bereavements a few months ago prostrated the playwright. A sad indication of his physical and mental state was found in A Dog in the Manger, written after his wife's death and produced last week in Washington. The piece was an unqualified failure, and those who saw it before it was shelved on Saturday say that it showed not a spark of the author's old-time fun and satire.

Mr. Pollock, of the Washington *Times*, says that Mr. Hoyt is a wreck. He says that on the first night of his play he sat with a friend, who found that the author believed and insisted that the performance was being given in New Haven.

Mr. Hoyt and his physician have gone to a health resort, where it is hoped he will be restored to his former mental and physical vigor.

### GERRY FIGHTING AT ALBANY.

Commodore Elbridge T. Gerry and Charles A Colvin, representing the New York Society for the Prevention of Cruelty to Children, appeared before the Senate Judiciary Committee at Albany last Wednesday in favor of the three bills introduced by Senator Coggeshall, designed to assure the independence of the society from the supervision and inspection of the State Board of Charities. They argued that the society was not a charitable institution within the meaning of the Constitution and the laws of the State. President William Rhinelander Stewart, of the State Board of Charities, and Commissioner John Notman, of Brooklyn, a member of the board, opposed the bills, and declared that they had been introduced to override a decision of the courts, which held that Mr. Gerry's society was a charitable institution and subject to the visitation and inspection of the State Board.

### MME. CHARTRES VS. MRS. PALMER.

The latest development in the legal proceeding over the production of That Man is the application made by Madame Anita Vivanti Chartres to Supreme Court Justice Gildersleeve to have Mrs. A. M. Palmer and Reuben Fax punished for contempt of court. The decision will probably be handed down within a very few days, and the case will be tried in April. Madame Chartres declares that Mrs. Palmer has violated the order issued by Justice Truax in presenting an unauthorized version of the second act, while Mrs. Palmer maintains that all of the changes made were submitted to Madame Chartres and approved by her. Many complications have arisen in the case, and it will likely be some time before a definite settlement is made. Mrs. Palmer's company appeared at the Amphion Theatre, Brooklyn, last night in the comedy, and after a week's engagement there will proceed on a tour, beginning at Toronto, Canada.

### ZEHRUNG CZAR OF LINCOLN'S THEATRES.

The Oliver Opera House, at Lincoln, Neb., has been leased for five years, beginning Feb. 1, by L. M. Crawford, of Topeka, whose circuit also embraces St. Joseph, Topeka, Leavenworth, and Wichita. The local management of the Oliver has been intrusted to F. C. Zehrung, manager of Lincoln's other theatre, the Funke. Mr. Zehrung thus becomes the theatrical boss of Lincoln. He has managed the Funke successfully for the past five years, was last season manager of the Grand Opera House, Peoria, and is one of the most popular men in the profession.

The two theatres, though practically consolidated, will be run independently. The bookings for this season will not be changed.

### A THEATRICAL CENSOR.

Senator Thomas F. Grady, of this city, will to-day (Tuesday) introduce a bill in the State Senate creating a theatrical censorship in New York. The main purpose of the bil is to prevent, in the future, the indecent exhibitions that are so common in many so-called high-class theatres. When seen by a MIRROR reporter on Saturday, Senator Grady said: "I have had this matter under consideration for some time, and am now engaged in framing the bill. It is not yet completely drawn up, and therefore I do not care to discuss it in detail. Its purpose, I think, will be apparent to every one who patronizes the theatre. I intend to introduce the bill on Tuesday, and shall certainly use my utmost endeavor to have it passed."

### MAUDE COURTNEY.

There are no songs like the old songs, and there is no one who can sing them more expressively than Maude Courtney, whose picture adorns the front page of THE MIRROR this week.

One evening last Summer Miss Courtney made her appearance on the Casino roof, in this city, and introduced her clerevly arranged medley of the songs of long ago. Her sweet, sympathetic voice, modest demeanor and unaffected manner took the house by storm. Her engagement was extended, and for twelve weeks she was one of the features of an excellent bill. Those who heard her sing once came again and again, and many of the visitors became nightly patrons of the roof and forgot the intense heat as they listened to the soothing tones of "Old Black Joe," "Maryland," and "The Suwanee River," and their feet kept time as Miss Courtney changed to the more inspiring airs of "Dixie," "When Johnnie Comes Marching Home," and others of the good old songs that will never die.

When the Summer season closed, Miss Courtney began a tour of the leading vaudeville houses of the country, and everywhere has duplicated the success she made in New York. At the Orpheum houses in San Francisco, Los Angeles, and Kansas City her hit was phenomenal, and audiences in Chicago, St. Louis, Buffalo, Brooklyn, Toronto, Boston, and Philadelphia have given testimony of their appreciation of her talents. Prominent critics, too, have been loud in praise of her work.

Miss Courtney made her start in the profession in the American chorus at the Metropolitan Opera House, in 1895. She afterward sang the leading contralto role with the Henry J. Leslie Opera Company in Dorothy, at the Standard Theatre, and sang the prima donna roles with Edward E. Rice's 1492 and Evangeline, with great success. She is now making a hit on the Keith circuit, and will sing at the Union Square in this city next week. During the Spring she will play the Proctor circuit and all the principal Eastern vaudeville theatres.

Miss Courtney's success has caused many would-be imitators to spring up, and some of them have even gone so far as to take her name. She is frequently annoyed by receiving letters intended for these young women who have appropriated her name, to which she is justly entitled, as it is her own, and not assumed for stage purposes.

Miss Courtney's rise in the profession has been very rapid, but she has not been spoiled by her success. She is studious and ambitious and it is conceded that she will win greater laurels in the future than she has in the past.

### BOOK REVIEW.

TWO SUMMER GIRLS AND I. By Theodore Burt Sayre. Wieners, New York.

Mr. Sayre has already written two plays, Charles O'Malley, produced by Wilton Lackaye, and Sir Hillary's Wager, produced by James K. Hackett. "Two Summer Girls and I" is, however, his first effort at novel writing. It is a witty trifle, somewhat in the vein of "The Dolly Dialogues." Mr. Sayre palpably possesses a comprehensive knowledge of the vagaries and complexities of the fair sex, and he manipulates his two heroines, Polly and Dora, in a thoroughly amusing way. Mr. Sayre has a rich fund of observant humor. His book is essentially to be read in a hammock on a lawn under summer trees. If one is inclined to be over critical about the story, it is because Mr. Sayre shows himself capable of doing still better things.

### AFTER ROUGH RIDERS.

Jule Keen, treasurer of Buffalo Bill's Wild West, is to sail on Saturday on the steamship *Lucania* to Europe for the purpose of getting together a new company of foreign rough riders. He will proceed immediately to Russia in search of Cossacks, then to the south in his quest for Arabs of distinguished appearance, next to Germany, France, England and Ireland, where he expects to engage horsemen of daring and dexterity. Altogether Mr. Keen will secure between forty-five and sixty men. Edwin H. Low, the booking agent, is preparing for their journey to this country, and, as has been the custom in the past, he and Colonel Salisbury will give bonds to the governments represented for the safe return of every individual.

### AN ACTORS' ORDER EVENT.

The regular monthly meeting of Edwin Forrest Lodge, No. 2, Actors' Order of Friendship, took place last Sunday at the lodge rooms, 160 West Forty-seventh Street. Congressman Julius Cahn, of California, now on a visit to New York, occupied the vice-president's chair, he being a life member and former officer of this lodge. It was announced that Charles R. Pope had consented to deliver his famous lecture, entitled "Shakespeare-Donnelly-Bacon," on Sunday evening, Feb. 19, at 8 P.M., in the lodge rooms, before the members of the order and invited guests. This will no doubt be a most interesting event. There will also be singing, and light refreshments will be served.

### NOTES OF NEW THEATRES.

The work of constructing Poli's New Theatre, New Haven, Conn., will begin about March 1, and Manager S. Z. Poli expects to open the house on Aug. 15. The theatre will be on the ground floor, directly in the rear of the present Poli's Theatre, an excellent location. The seating capacity will be 1,750, and the stage 45 x 75. High-class combinations will be played.

The Woman's Opera Building Association of Malcolm, Iowa, will open their new theatre shortly. The playhouse is modern in construction and will be managed by Mrs. A. B. Cody.

It is reported that Robert Bell, who for some years has conducted a dramatic school and agency in Denver, Col., will erect a theatre in that city, to be used principally for the performances given by his pupils. The auditorium will have a seating capacity of 1,000, and the building will be sufficiently commodious to afford ample room for the offices of the school, rehearsal and dressing-rooms, fencing and dancing halls, and a library. Mr. Bell is adding to his corps of instructors and expects to have his school in full running order in its new quarters by Oct. 1.

The Police Commissioners of this city have granted a license, beginning Feb. 1, to the Broadway Lyceum, Flushing, L. I. J. J. Halleran is manager of the theatre, which will play vaudeville and burlesque companies.

## GOSSIP OF THE TOWN.

The picture above is an excellent likeness of Marie Laurens, who, three seasons ago, was prima donna at the New York Casino during the successful run of The Merry World. Miss Laurens will head her own company next season. In the meantime she may appear in concerts or in opera in this city. Of her work, the New York *World* has said: "Marie Laurens, a brilliant soprano, sang with remarkable facility of execution. Her voice is of rare sweetness and wide range. It was a delightful exhibition of artistic vocalization. Miss Laurens is a clever actress as well as the best colorature singer of the comic opera stage."

The title decided upon for the new play in which Zelma Rawlston will make her stellar debut this Spring is A Daughter of the Sierras.

Alice Irving joined the King Dramatic company on Feb. 4 for leading business.

Bertha Belle Westbrook is no longer connected with the Human Hearts company.

Andrew Mack will open the next season of the Academy of Music on Aug. 20, in Ramsay Morris' new Irish drama, The Last of the Rohans.

A son was born to Mr. and Mrs. John W. World (Beatrice Hastings), on Dec. 27, 1898.

The Theatrical Protective Union of Hudson County, N. J., has been accepted by the National Alliance, and chartered as Local No. 59. The following officers have been elected for one year: John A. Barrett, president; Joseph Stevens, vice-president; Emery Tenharr, treasurer; Paul Mellon, financial secretary; Harry Brockman, recording secretary; James Hannan, corresponding secretary; William Brandy and William F. Flannelly, trustees; Edward Toper, sergeant-at-arms; Peter Conklin, Jr., walking delegate.

Steve Brodie has been running a store rented by him in Buffalo, where various small articles were sold in aid of the building fund of St. Vincent's Orphan Asylum in that city. Brodie never visits Buffalo without taking the lead in some charitable work.

Harry Corson Clarke will close his season in What Happened to Jones on Feb. 22, when he will rest and may come East on a pleasure trip. He will book "Jones" for forty weeks next season, and he has a new comedy to follow. More than 300 ladies were turned away at a "Jones" matinee on Jan. 16, at Salt Lake City, where Mr. Clarke has played fifteen big performances within a year.

Amynah, an East Indian bird said to have been valued at $10,000, and to have been possessed of extraordinary intelligence as well as uncommon powers of speech and song, died last week in this city. He was owned by Emma Thursby, and had been given to her twelve years ago by a German baron.

Harry Jackson has severed his connection with the Brosnahan-Jackson Comedy company, and John E. Brosnahan and Charles J. O'Neill will hereafter direct the organization with A. J. Wildes as business manager and C. R. Blanchard in advance.

Ada and Louise Wild, daughters of the late John Wild, made their professional debuts on Jan. 23, as chorus members of Augustin Daly's musical company, in A Runaway Girl. They are ambitious girls, with sweet voices, and Mrs. Wild has every hope for their success.

E. M. Gotthold informs THE MIRROR that Corse Payton has bought the permanent rights to A Child of the State from George Hoey. Mr. Payton's companies have been as successful as usual this season. On April 17 he will open an engagement of a month with a privilege of extension at the Newark Theatre.

On Thursday afternoon a performance of La Belle Helene will be given at the Casino for the benefit of the A. C. S. H. Sisterhood, and a varied bill will be presented at the Broadway in aid of the Missionary Sisters of the Sacred Heart.

Plans for remodeling the Lyric Theatre were filed last week, contemplating an outlay of $25,000.

The Belle of New York will continue indefinitely at the Shaftesbury Theatre, London. If arrangements are perfected for Alice Nielsen's London debut this Spring, it will occur at another theatre, on which George W. Lederer controls an option.

W. J. Butler arrived in the city last week, and will remain until he has completed arrangements for the production of his new play, At the Mercy of Crooks, which will go on the road early in September, opening in the East.

Brenton Thorpe has retired from the management of the Miss Francis of Yale company, and the tour of that piece is no longer under his direction.

Everett King and his company, while crossing the Bay of Chaleur, at Bathurst, N. B., on Jan. 30, suffered severely from the intense cold. Mr. King's ears were frozen and so was his leading man's nose. Mr. King writes that the leading man, whose name he considerately suppresses, is now qualified to play Cyrano.

## CURRENT AMUSEMENTS.

*Week Ending February 11.*

**New York.**

METROPOLIS (Third ave. and 142d St.), A GUILTY MOTHER.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), FLYNN'S DOUBLE SENSATION SHOW.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.) SECRET SERVICE.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), WILLIAMS AND WALKER'S COMPANY.
COLUMBUS (125th St. nr. Lexington Ave.), HAVE YOU SEEN SMITH?
THE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave and 57th St.), SCHUMANN-HEINK CONCERT—Sat. Eve., Feb. 11.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
THE VICTORIA (Seventh Ave. and 42d St.), Opening Announced for Feb. 27.
AMERICAN (Eighth Ave., 42d and 41st Sts.), H. M. S. PINAFORE AND I PAGLIACCI.
MURRAY HILL (Lexington Ave. and 41st St.), MY PARTNER.
BROADWAY (Broadway and 41st St.), THE THREE DRAGOONS—8 to 14 Times.
EMPIRE (Broadway and 40th St.), PHROSO—50 to 57 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), GRAND OPERA.
THE CASINO (Broadway and 39th St.), LILLIAN RUSSELL IN LA BELLE HELENE—26 to 33 Times.
KNICKERBOCKER (Broadway and 38th St.), N. C. GOODWIN AND MAXINE ELLIOTT IN NATHAN HALE—36 to 42 Times.
HERALD SQUARE (Broadway and 35th St.), JAMES A. HERNE IN REV. GRIFFITH DAVENPORT—7 to 13 Times.
GARRICK (35th St. East of Sixth Ave.), MRS. LESLIE CARTER IN ZAZA—29 to 35 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), MLLE. FIFI—6 to 13 Times.
THIRD AVENUE (Third Ave. and 31st St.), TONY FARRELL IN MY COLLEEN.
BIJOU (1239 Broadway), MAY IRWIN IN KATE KIP, BUYER, —100 to 106 Times.
WALLACK'S (Broadway and 30th St.), AT THE WHITE HORSE TAVERN—1 to 8 Times.
DALY'S (Broadway and 30th St.), THE GREAT RUBY—Announced for Feb. 9.
WEBER & FIELDS' (Broadway and 29th St.), HURLY-BURLY—177 to 184 Times; CATHERINE, travesty—21 to 28 Times.
SAM T. JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 28th St.), THE RUNAWAY GIRL—100 plus 92 to 99 Times.
THE GARDEN (Madison Ave. and 27th St.), VIOLA ALLEN IN THE CHRISTIAN—92 plus 83 to 90 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.).
MINER'S (312-314 Eighth Ave.), THE AMERICAN BURLESQUERS.
MADISON SQUARE (24th St. nr. Broadway), BECAUSE SHE LOVED HIM SO—22 to 28 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), THELAWNY OF THE WELLS—90 to 97 Times.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), SHENANDOAH—2d Week
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
IRVING PLACE (Southwest cor. 15th St), GERMAN TRAGEDY, COMEDY AND DRAMA.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), CHAUNCEY OLCOTT IN A ROMANCE OF ATHLONE—23 to 40 Times
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), ANDREW MACK IN THE RAGGED EARL—25 to 32 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (126-132 East 14th St.), JERMON'S BLACK CROOK EXTRAVAGANZA.
STAR (Broadway and 13th St.), THE TWO LITTLE VAGRANTS.
GERMANIA (147 East 9th St.), GERMAN COMEDY.
LONDON (295-297 Bowery), GUS HILL'S NEW YORK STARS.
PEOPLE'S (199-205 Bowery), KNOBS O'TENNESSEE.
MINER'S (165-169 Bowery), SAM DEVERE'S COMPANY.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

**Brooklyn.**

ACADEMY OF MUSIC (176 to 194 Montague St.), MADAME SEMBRICH IN ROMEO AND JULIET—Thur., Feb. 9.
PARK (393 Fulton St.), Closed.
HYDE & BEHMAN'S (560-562 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), POUSSE CAFE WITH MAGGIE CLINE.
UNIQUE (194-196 Grand St.), THE HIGH FLYERS.
THE AMPHION (437-441 Bedford Ave.), THAT MAN.
STAR (891-897 Jay St. nr. Fulton St.), THE ROYAL BURLESQUERS.
EMPIRE (101-107 South 6th St.), MISS NEW YORK, JR.
COLUMBIA (Washington, Tillary and Adams Sts.), ON AND OFF—2d Week.
GAIETY (Broadway and Middleton St.), FANNY RICE IN AT THE FRENCH BALL.
LYCEUM (Montrose Ave. and Leonard St.), HENRY CRAIGHEAD IN KIT THE ARKANSAS TRAVELER.
BIJOU (Smith and Livingston Sts.), THROUGH THE BREAKERS.
MONTAUK (582-587 Fulton St.), OLGA NETHERSOLE IN REPERTOIRE.
MUSIC HALL (Fulton St. and Alabama Ave.), THE HIGH ROLLER BURLESQUERS.

# AT THE THEATRES.

### Herald Square—The Rev. Griffith Davenport.

Play in five acts by James A. Herne. Produced Jan. 31.

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|---|---|
| Griffith Davenport | James A. Herne |
| Beverly Davenport | Sydney Booth |
| Roy Davenport | Bert Young |
| Colonel Armour | Newton Chisnell |
| Hamilton Bradley | F. N. Cornell |
| Squire Nelson | Logan Paul |
| Lengthy Patterson | Robert Fischer |
| Oliver P. Morton | Warren Conlan |
| Major Hardy | Thomas M. Hunter |
| Uncle Ned | Lawrence Merton |
| Pete | Joseph H. Hazleton |
| John | John W. Bankson |
| Free Jim | H. G. Carleton |
| Free Jim's Boy | Master Kenneth Barnes |
| Jack | E. P. Sullivan |
| General Lamoine, U. S. A. | T. C. Hamilton |
| Surgeon, U. S. A. | R. Seeley |
| Major Hunter | Pierre Young |
| Orderly | Rowland Edwards |
| Sergeant Morris | C. C. Quimby |
| Private Bates | Thomas Ince |
| Private Hoey | Robert Gray |
| Private Lang | George Culver |
| Private Stevens | Frank Dunewell |
| Private Alberts | Howard Raleigh |
| Mr. Monroe | John W. Bankson |
| Mr. Sutton | J. B. Early |
| Katharine Davenport | Mrs. Herne |
| Emma West | Julie A. Herne |
| Sue Hardy | Chrystal Herne |
| Little Margaret | Gertrude Nelson |
| Sallie | Helen Robertson |
| Mammy | Mollie Revel |
| Aunt Judy | Sadie Stringham |
| Tilly | Lucy Nelson |
| Dinah | Dorothy Thornton |
| Lippy Jane | Rachel Blake |
| A Confederate's Widow | Susan Goold |
| Her Mother | Mrs. Isabella Preston |
| An Old Southern Woman | Mrs. Rose Atkins |

At the Herald Square Theatre James A. Herne presented before a very large audience last Tuesday evening his new play, The Rev. Griffith Davenport, founded upon Helen H. Gardner's novel, "An Unofficial Patriot."

The story of the play begins in Virginia, in April, 1860, at the home of the Rev. Griffith Davenport, a Methodist circuit preacher, an anti-slavery man at heart, who has inherited a retinue of negro slaves, but who has resolved never to buy nor to sell a human being. Sallie, a slave in waiting upon Mrs. Davenport, is married to John, a slave on Hamilton Bradley's neighboring plantation, and Bradley, needing $600 to settle a gambling debt, resolves to sell John to a man in New Orleans. Sallie implores her mistress to prevent the threatened separation by persuading the parson to buy John. Bradley comes to say that the parting of husband and wife is pitiful to him, too, but that he must have the $600. He asks Davenport to buy John, but the preacher hesitates. It would be contrary to his principles; yet he yields at length upon the request of his wife and the impassioned pleading of Sallie. Into this scene comes Squire Nelson, driving two slaves, chained one to another. Jack, for whom the Squire had paid $1,500, has rebelled. Nelson announces that the parson's younger son, Roy, has been spreading the teachings of an incendiary book, "Uncle Tom's Cabin," and he offers to shoot any of the parson's niggers who might seek to breed discontent.

Davenport's anti-slavery ideas grow more and more abominable in the eyes of his neighbors. They call in a body and beg him to be reasonable, but, true to his conviction, he determines to free every slave on his place. A scene of pathetic dignity ensues. The Davenport slaves are brought before their master who offers manumission papers to each and tells them that they are all free. They are silent and appalled. Mrs. Davenport, in sweet woman's way, strives to make clear what it all means, but they cannot comprehend. Freedom to them implies disgrace; the "free nigger with no family" they have always despised. They scorn the proffered liberty; they tear up the manumission papers; and they cry helplessly, "what would become of us?" The parson and his wife are amazed; it is their turn to fail of understanding. "I'm afraid it's all a failure, Griffith," says she. "I fear it is," he answers.

There is a cry outside and the slave, Jack, rushes into the room, pursued by Nelson and his men. Nelson calls upon Davenport's slaves to seize the cowering Jack, but the parson beckons them away. Nelson draws a revolver, and Jack, rather than be retaken, cuts his own throat and falls dying, surrounded by a crooning crowd of blacks. "There's $1,500 gone!" cries Nelson.

Then comes the election of Abraham Lincoln and the knowledge that Davenport had voted for him. The slave owners wait upon the parson and warn him to leave his home at once lest it be burned. Meekly he consents, yet with splendid strength in his idea of his duty. He loves Virginia and her people, but he loves right more; and so, vowing to remain neutral, he comes to Washington. A year and a half later the Union Army are in sore straits in the Shenandoah Valley. Their maps are wrong, they have no guide in the strange country, and the odds are all against them. Lincoln is despairing when Oliver P. Morton, the War Governor of Indiana, suggests the parson as the man of men to lead the troops. As a circuit rider, Davenport had traversed every vale of the Shenandoah, and each nook and corner is familiar to him. Lincoln commands the preacher to report for duty, and to accept a commission. Davenport's elder son, Beverly, has sided with the Rebels and is now a Confederate captain; his other son, Roy, is about to join General Thomas in the West, and the parson dreads to leave his wife alone. But Morton brings him a peremptory order; again he ponders upon his duty, and he goes.

Nearly two years later he has led the Union Army within a few miles of his old home and, while scouting, he is made prisoner by a Confederate force captained by his son, Beverly, from whom the preacher learns that Mrs. Davenport has returned to the plantation and has made of the old homestead a Rebel hospital. Thither the parson is taken to be greeted with many hisses, and he is told that he will be hurried away to Libby Prison lest harm come to him in the night, for his former spiritual charges menace and call him a spy. So he and his wife meet again on the old porch, and he tells her that the parting shall be for a little while only. Beverly has married and so, they learn, has Roy. The home could never be the same again to them. He believes that an exchange of prisoners will soon take him to Washington and she promises to meet him there. As he awaits the time to go, the twilight shadows deepen; the old couple cling closer to each other and he sings the old song that he had sung to her long before in courtship days. Then the curtain falls.

Mr. Herne's play was received most cordially. It is a work of splendid art, superb construction and magnificent force. Dramatically, however, the last two acts are weak and sadly uneventful. Poetic they are, simple and direct, but these qualities do not atone for lack of action. The audience that had sat spellbound by the exquisite strength of the preceding scenes wearied under the closing dearth of movement and superabundance of talk. Nor does the end of the play indicate the outcome of the story in a way calculated to satisfy the average citizen who, begging his pardon, is generally incapable of conceiving the intent of a poetic allusion. Mr. Herne might well compress the final scenes, make clearer the denouement and devise action for the ending episodes. These changes need not destroy the quiet poetry nor alter the tone of the play.

As an example of dramatic writing the work is a thing of beauty. Its exposition of the slavery question is the clearest, frankest that has been written, giving fair, open treatment to both sides of the case, utterly without prejudice. With the horror of slavery under bad masters are pictured the happy conditions of the bondmen under humane owners. Besides the lofty policy of abolition is shown the injustice of the compulsory taking away of property, legitimately inherited or purchased in good faith. The helpless consternation of the parson's slaves upon being given their freedom, their proud refusal to leave the master even when freed, strike keynotes that the rabid anti-slavery drama of the past has not touched. Similarly, the parson's simple faith and his readiness to sacrifice everything in the cause that he believed right are infinitely above the howling, blatant order of abolition sentiment that the stage had seen before.

Mr. Herne's impersonation of the unselfish, honest, peaceful parson is one of his best efforts. Quiet always, there is strength in every moment and superb reserve. The character could not have had an exponent more fit, the same gentle charm that won our hearts in Nathaniel Berry, of Shore Acres, making equally lovable this new study. Mrs. Herne's portrayal of the faithful but sorely perturbed wife is a gem of dramatic art, excelling in realism, restraint, and intelligence any new characterization seen here this season. Nothing finer than her work in the scenes of parting with her sons could be imagined.

Sydney Booth gave a satisfactory performance as the Rebel son, and Bert Young was acceptable as his brother. Robert Fischer as Lengthy Patterson, a rough mountaineer, whose soul has been saved by the parson, contributed an extraordinary character impersonation, instinct with crude faith, sylvan simplicity and unimpeachable honesty—one of the most remarkably lifelike portrayals yet given by this admirable actor. Warren Conlan won much applause for a capital sketch of Indiana's War Governor. E. P. Sullivan, John W. Bankson, Lawrence Merton, and Joseph H. Hazleton gave excellent impersonations of differing phases of negro character. Newton Chisnell, Logan Paul, Thomas M. Hunter, and F. N. Cornell successfully drew varying pictures of Southern gentlemen, and H. G. Carleton offered an impressive portrait of a despised "free nigger."

Helen Robertson was splendidly effective as the desperately loving Sallie, and admirable negro impersonations were presented by Sadie Stringham, Mollie Revel, Lucy Nelson, Dorothy Thornton, and Rachel Blake. Julie A. Herne and Chrystal Herne were delightful as Southern girls with charming dialects, and there were quaint child studies by little Gertrude Nelson and Master Kenneth Barnes. The lesser roles were well played, as a rule.

The stage was managed with great care, full attention having been paid to the proper dialects, to the costuming and the accessories. There were four beautiful scenes, two exteriors by Wise and Dayton, and two interiors, painted by Ernest Albert and built by Claude L. Hagan.

Mr. Herne made a brief speech after the final curtain, saying that into this play he had put the best work of his life; that it had the advantage of the best company he had ever headed, the finest mounting ever given to a play of his, and great help from the theatre management. He had realized fully the difficulties of the task he had undertaken, and, whatever the public's decision might be, he was ready to abide by it.

### Manhattan—Mlle. Fifi.

Farce in three acts, adapted from the French by Leo Ditrichstein. Produced Feb. 1.

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| Mrs. Bess Safford | Rose Coghlan |
| Vicomte de Puissac | Aubrey Boucicault |
| Florence de Puissac | Grace George |
| Duc de Puissac | Thomas H. Burns |
| Israel Mendoza | John T. Sullivan |
| Monsieur Lebaudie | E. Lovat-Fraser |
| Justin | Ulric B. Collins |
| Pierre | A. L. Trahern |
| Therese | Kate Sanger |
| Groom | Richard C. Barry |
| Madame Duret | Amy Knight |
| Marie Corlette | Mabel Owens |
| Jean Morel | Horace Benton |
| Mlle. Fifi | Louise Beaudet |

At the Manhattan Theatre last Wednesday evening, before a crowded house, Brady and Ziegfeld produced Mlle. Fifi, a farce in three acts, adapted by Leo Ditrichstein from the French of Dumanior and Carré.

Like the majority of French farces the story of Mlle. Fifi is composed of a series of impossible complications arising from that theme so popular with Gallic playwrights, divorce. The young Vicomte de Puissac and his wife, Florence, an American girl, have not been wed long, but have lived so extravagantly that they are besieged by creditors. Florence's mother, Mrs. Bess Safford, a wealthy widow, has worded her daughter's marriage contract so that only the interest of the dowry can be used, the principal being held in trust. The young couple are at their wits' end for resources, as Mrs. Safford, disapproving of their impracticable mode of living, refuses to give them any pecuniary aid. Israel Mendoza, a money lender, with whom the Vicomte has had many transactions, suggests a way to secure the dowry. In the event of a divorce Florence can secure the money, and Mendoza's plan is for the Vicomte apparently to compromise himself, so that Florence may obtain a divorce and the dowry, when the couple can be remarried. Florence does not like the idea, but on being assured that her husband will not be unfaithful to her, consents. The Vicomte is to write a compromising letter, which will be his wife's evidence. It is addressed to an old flame, Mlle. Fifi, a *chanteuse* at the Folies Bérgères. When Mrs. Safford arrives the couple are, to all appearances, quarreling violently, Florence holding the compromising letter and demanding, between her sobs, a divorce. Mrs. Safford and the Vicomte's father plead with their children to avoid a scandal and be reconciled, but to no purpose.

The next act takes place at the Vicomte's apartments. The divorce proceedings have been instituted, but Florence pays daily clandestine visits to her husband. During the Vicomte's absence Mrs. Safford and the Duc de Puissac arrive on the scene to investigate matters. The supposedly separated couple enter apparently on the best of terms. Concealed behind some curtains Mrs. Safford and the Duke hear of the deception that has been practiced upon them, and surprise the pair in the midst of their billing and cooing. The parents hurry away to prevent the divorce, and Florence follows shortly after. No sooner is she gone than Mlle. Fifi herself appears, brought by one Lebaudie, who had been the Vicomte's successor in Fifi's affections and is now making love to Florence.

Astonished at the Vicomte's coldness, as she had been told that their former relations were to be renewed, Fifi undertakes to win her lover back, and there ensues a scene that is so realistic as to be disgusting, and that for broadness has not been surpassed by anything seen on the local stage. At its climax Florence re-enters to discover Fifi in her husband's arms. She is broken hearted at her husband's supposed perfidy, but cannot convince her mother and the Duke, who are soon back with the nullified divorce, that the scene is not another trick. They are still incredulous in the next act, when Florence prepares to elope, platonically, with Lebaudie. When they do realize the true state of affairs and secure the divorce, the young people have become reconciled and a remarriage is in order.

The farce was heavy and dull throughout. If it contained any fun in its original form that quality was lost in the adaptation. There was scarcely anything to bring a laugh. The lines were not witty, nor were the situations ludicrous. The riskiness that permeated the entire performance, and reached its height in the scene in the second act, was the only noticeable feature. It is said that the disgusting scene referred to has been modified since the opening. If it has not it should be. The spectacle of a woman stretched on a sofa and enticing a lover by exhibiting her legs, fully clothed though they be, is not fit for presentation on the American stage. There is no demand for plays of this type. The farces that have attained the greatest success have been the clean ones.

The work of the players was interesting. An excellent company made the best of the material at hand. Rose Coghlan as Mrs. Safford was the most prominent figure. Mrs. Safford is supposed to hail from Boston, but she is far from being the typical Bostonian, resembling more than anything a Chicagoan. Mr. Ditrichstein should have realized that Boston women are supposed to be experts in ethical culture and Browning, not in slang and poker. Miss Coghlan made a success in the part, playing in a dashing, breezy way that was refreshing, albeit un-Bostonian. Grace George as the young wife was altogether charming. She has a sweet, modest manner that is very attractive, and acts easily and naturally. She may be credited with making the hit of the performance. Louise Beaudet had the unpleasant role of Mlle. Fifi and played it well. She was on the stage only a few minutes, but had plenty to do while she was there. John T. Sullivan as a sort of up-to-date Shylock was successful. Thomas H. Burns was dryly comic as the Duc de Puissac. Aubrey Boucicault failed to give the part of the Vicomte the true light comedy touch. E. Lovat-Fraser as Lebaudie had little to do but look inane. He was acceptable.

The really pleasing feature of the evening was the banjo playing during an entr'acte by Vers Ossman, a master of the instrument.

The theatre was perfumed with somebody's extract of something. It did not counteract the unpleasant odor of the play.

### Wallack's—At the White Horse Tavern.

Comedy in three acts, adapted by Sydney Rosenfeld from the German of Blumenthal and Kadelburg. Produced Feb. 6.

| | |
|---|---|
| William Giesecke | Harry Harwood |
| Charlotte | Eva Vincent |
| Ottilie | Miriam Nesbitt |
| Frederick Siedler | Joseph Holland |
| Arthur Sutro | Leo Ditrichstein |
| Walter Hinzelmann, Ph.D. | Felix Morris |
| Clara | Ruth Berkeley |
| Josepha | Amelia Bingham |
| Leopold Brand | Frederic Bond |
| Loidl | Doré Davidson |
| Resi | Elizabeth Mayhew |
| Doctor Bernbeck | Douglas Wood |
| Emily Bernbeck | Britta Marti Griffin |
| Old Lady Schmidt | Eda Aberle |
| Melanie Schmidt | Sadie Lauer |
| Old Cracker | David Elmer |
| A Mountain Tourist | Charles Marshall |
| Traveler No. 1 | Foster Lardner |
| Traveler No. 2 | James P. Corr |
| Kathi | Nellie Butler |
| Franz | Charles Halton |
| Piccolo | Louis Albion |
| Lena | Anne Singleton |
| Mali | Eleanor Ritsee |
| Martin | John Maguire |
| Joseph | William Murphy |
| Porter | R. Smiley |
| Captain of Steamboat | Mayton Joseph |
| Ticket Taker | Edwin Lloyd |
| Sepp | F. Reynolds |

Sydney Rosenfeld's adaptation of Blumenthal and Kadelburg's Germany comedy, Im Weissen Röss'l, which enjoyed recently a run at the Irving Place Theatre, was presented last evening, for the first time, at Wallack's Theare, before a very large audience.

The story of the German original remains unchanged. It tells about the attractive young widow, Josepha, who owns the White Horse Tavern, on the shores of a romantic little lake in the Austrian Tyrol. Josepha is adored by her head waiter, Leopold Brand, but her heart is set upon winning a young Berlin lawyer, Frederick Siedler, a regular Summer guest of the tavern, who is expected to arrive when the play begins. The best room in the house has been set aside for Siedler, but he has been delayed, and when the lake steamboat ties up at the tavern wharf there alight a company of typical tourists, among whom Josepha fails to find the lawyer. But the company includes William Giesecke, Berlin manufacturer; his pretty daughter, Ottilie, and his sister, Charlotte. The jealous Leopold, seizing his chance for a spiteful demonstration, promptly places the Gieseckes in the room reserved for Siedler, and then the delayed lawyer arrives to demand his room. Trouble looms ahead, but Siedler happens to encounter the charming Ottilie, and gallantly resigns his claim to the coveted apartment. Giesecke, however, learns that Siedler, as opposing counsel, had won a lawsuit from him in Berlin, and he declines to accept any courtesy at the hands of the lawyer. Accordingly, he drags away Ottilie and Charlotte to seek accommodations elsewhere. But there are no vacant rooms in any other house, and, when the Gieseckes return to the tavern, that, too, is crowded, and a mountain shower is approaching. The first act ends with the disconsolate trio seated upon their baggage before the tavern, and a perfect torrent of real rain descending upon their upraised umbrellas.

In the next act it appears that Giesecke's opponent in the lawsuit won by Siedler had been one Sutro, and that he and Giesecke had made up, planning that Ottilie should marry Sutro's son, Arthur, who is coming to the Tyrol to woo her. On his way thither, however, Arthur meets Professor Walter Hinzelmann and his daughter, Clara, and the young folk fall in love. Arthur is bald, but Clara stutters, and so they call it square. This little romance is progressing favorably when they reach the tavern, where Giesecke has made friends with Siedler upon the latter's promise to assist in arranging the match between Ottilie and Arthur.

Siedler, meanwhile, has persistently discouraged the advances of Josepha, and has been quietly courting Ottilie for himself with unequivocal success; so he contrives to propose to Ottilie and is accepted while the father imagines that the cause of Arthur is being exploited. Nor have Arthur and Clara been idle, for they have become engaged, after a very quaint little love scene, Giesecke unwittingly helping them, to Arthur's complete amazement. Josepha decides, after all, to marry the ardent Leopold. Many minor characters enter into the story more or less prominently and picturesquely.

In these days of Turtles, Fifis, Zazas, and such, it is refreshing to see a play so wholesome, clean, and innocuous as this. Its qualities were commended in these columns upon its production here in German, and Mr. Rosenfeld has resisted any temptation that might have influenced him to lower the tone of the original. His translation is for the most part well done; the dialogue is crisp and terse; the character drawing is pleasing; and the humorous elements are preserved with very near their pristine value. It is a pretty, restful comedy and, if the public is as tired as it should be by this time of the morbid surfeit of recent plays, the new venture should succeed. One may see it without wishing for a mask and, what is more nowadays, one may take along the family with no misgivings.

Of the twenty and odd speaking parts nearly every one was enacted by a player of prominence, and there were cordial receptions for the favorites. Harry Harwood gave a capital picture of the crusty, worried Giesecke, more boisterous than the exquisite work of Max Hänseler at the Irving Place, but highly amusing. Joseph Holland was an admirable young lawyer, giving an artistic performance. Felix Morris found a congenial role in that of the old professor, and presented one of his ever-delightful character studies. Frederic Bond was successful as the lovelorn head waiter; Leo Ditrichstein made a comedy hit as the bald but adoring Arthur, and Doré Davidson contributed a sketch of a sort of Tyrolean tramp.

Amelia Bingham, as Josepha, was pleasingly effective, although rather more demonstrative than was Anna Braga, at the Irving Place. Miriam Nesbitt's beauty and talents combined to make a winsome creature of the somewhat colorless Ottilie. Ruth Berkeley made a pronounced success as the timid, stuttering Clara, so well played downtown by Elly Collmer; Eva Vincent again proved her versatility by a model impersonation of Giesecke's sister; and Britta Marti Griffin and Douglas Wood were irresistible as a comic honeymooning

couple. Creditable character bits were added by Nellie Butler, Elizabeth Mayhew, Eda Aberle, Sadie Lauer, Anne Singleton, David Elmer, Charles Halton, and Louis Albion, and the lesser roles were in capable hands.

The single scene, with its view of the changing lights on the lake, was very pretty, and the stage management of Fred Williams was excellent.

### Irving Place—Busch und Reichenbach.

Farce in three acts by Heinrich Lee and Wilhelm Meyer-Forster. Produced Feb. 2.

| | |
|---|---|
| Busch | Gustav von Seyffertitz |
| Auguste | Wilhelmine Schlüter |
| Fanny | Marie Reichardt |
| Reichenbach | Julius Strobl |
| Doctor Vogel | Max Hänseler |
| Selma | Auguste Burmester |
| Balsam | Edmund Hanno |
| Mathilde | Auguste Fränkel |
| Schlippermann | Julius Ascher |
| Lina | Olga D'Estree |
| Lulea Gelliwara | Jaques Horwitz |

Heinrich Lee and Wilhelm Meyer-Forster's three-act farce, Busch und Reichenbach, was produced last Thursday evening at the Irving Place Theatre for the first time in America, before a large audience of delighted German citizens.

The firm of Busch and Reichenbach is composed of those elements so necessary to every farce, father and son in law. The business of the firm is ladies' tailoring. Mathilde, an employe, fancies herself in love with Reichenbach, the handsome but married young son-in-law. To escape her protestations he gives her a photograph of himself. As would happen in any well-regulated family, the mother-in-law discovers this act of self-defense, and, as any farce would demand, she naturally misinterprets it.

The son is accused of infidelity; he makes denial and generally complicates things. Here the father-in-law steps in, declares the husband to be a nervous wreck from overwork and therefore unaccountable, suggesting the sanitarium. Still believing she is being duped, the mother consents, and the three start in various frames of mind to a cold water cure.

The pseudo-patient is accepted by a pseudo-scientist who is running the establishment, and here the main business of the farce comes in, for the center of the stage is occupied by a combination cold and electric bath in which the water slowly freezes, and the patient is given a treatment. Finally he makes his escape and returns to his excited family. The love-sick employe marries the foreman, the devoted wife falls into the arms of her husband, and the farce ends as every respectable farce should end.

As is usual at the Irving Place, the character parts were all well played and as most were character parts the performance was enjoyable. Edmund Hanno and Julius Ascher testified once more to their inimitable conception of the grotesque. Gustav von Seyffertitz and Julius Strobl were immensely amusing, and Max Hänseler, a fine comedian, was a most diverting water cure physician. Auguste Fränkel made a hit, too, as the love-lorn employe, while Olga D'Estree, Wilhelmine Schlüter, Marie Reichardt, and Auguste Burmester were effective in the other female roles.

### People's—Knobs o' Tennessee.

Melodrama in four acts by Hal Reid. Produced Feb. 6.

| | |
|---|---|
| Joe Preston | Hal Reid |
| Colonel Bailey | W. R. Walters |
| Old Man 'Lige Preston | J. A. Simon |
| George Germain | B. W. Wilson |
| President William McKinley | Edwin F. Clarke |
| Henry Preston | Harry Dunkinson |
| Centennial Preston | Fred C. Lang |
| Jerry Murphy | Edward Dupont |
| Zeke Bailey | T. J. Wheathy |
| Frederic Scott | T. Dean |
| Hennie Oleson | Hazel Reid Dunkinson |
| Sue Barksdale | Stella Jacobs |
| Ole Miss' Preston | Alice Marble |
| Madeline Bailey-Preston | Margaret Ellsmere |

The usual large Monday night audience gathered at the People's Theatre last evening to witness the first performance in New York of Hal Reid's Knobs o' Tennessee. The setting of the play and the characters introduced suggest the peaceful rural drama, but the story that is unfolded is fairly bristling with melodramatic situations and incidents. Briefly it is this:

'Lige Preston and his two sons, Joe and Henry, are the proprietors of a "moonshine" still in the Tennessee mountains. Joe, who is an ideal rough diamond, marries Madeline Bailey, the daughter of a rich planter. The still is raided by revenue officers, and in the attack one of them is killed. Henry, the younger brother, is charged with the murder, tried and sentenced to be executed at Nashville. He escapes from prison and returns to his home in the hills only to be recaptured by the officers, who are headed by George Germain, the villain. Old Mrs. Preston shoots her son in order to save him from the gallows. Joe, the elder son, is then imprisoned for illicit distilling, but he also escapes and with his father visits President McKinley for the purpose of obtaining his sympathy in the constant difficulties that arise between the Government officers and the "moonshiners." The old man makes a powerful plea for the rights of the mountaineers, who have for generations manufactured corn whiskey, and although the arguments set forth do not convince the President, his heart is touched by the remembrance of an episode in the Civil War, in which Preston and he were involved. For the old times' sake he pardons Joe.

At the beginning of the final act it is made clear that the family troubles are by no means at an end. The old mother is on trial for the killing of her son, and George Germain, who loves Joe's wife, is still persecuting the "moonshiners." He makes an attempt to abduct Madeline, but she leaps from a cliff, escapes and the pursuer is captured by the husband. The Prestons are suddenly made wealthy by the discovery of mica on their property; old Mrs. Preston is acquitted by the court, and the family is happily reunited when the final curtain falls.

Mr. Reid's play is distinctly superior to the average melodrama. As a study of the life of the rugged Tennessee moonshiner it is excellent, the characters being drawn faithfully and consistently. The story has the interest and sympathy of the audience, and the many dramatic scenes were greeted with tumultuous applause. That Knobs o' Tennessee was a hit was not for a moment in doubt.

As Joe Preston, the daring, warm-hearted mountaineer, Mr. Reid was satisfactory. In addition to ability as an actor he showed a thorough familiarity with the type he portrayed. An emphatic individual hit was made by Alice Marble as Ole Mis' Preston, a mother of Spartan fortitude. It was character acting of the highest order. Miss Marble also has a laugh that is marvelously hearty and infectious. Margaret Ellsmere did pleasing work as Madeline. Hazel Reid Dunkinson scored as a Swedish girl, and Stella Jacobs was excellent as Sue Barksdale. B. W. Wilson played the villain conventionally. Commendable performances were given by W. R. Walters, J. A. Simon, Edwin F. Clarke, Fred C. Lang, Edward Dupont, and Zeke Bailey. The entire company is of unusual merit. The stage settings were good.

The Land of the Living will be next week's bill.

### American—Pinafore.

The Castle Square Opera company gave the four hundredth performance of opera sung in English at the American Theatre last evening, when a double bill was presented. The operas selected for the occasion were Pinafore and I Pagliacci. With a single exception two distinct casts were chosen for the interpretation of these operas, and a corps of United States marines were specially engaged to lend additional color to the stage pictures.

Frank Moulan was excellent as Sir Joseph Porter, and William G. Stewart as Captain Corcoran and Clinton Elder as Ralph Rackstraw were also seen to artistic advantage.

Commendable impersonations were contributed by Eloise Morgan as Josephine, Lizzie MacNichol as Buttercup, and Maude Lambert as Hebe, and their singing was a feature of the revival of this popular opera.

Henry Norman offered an entertaining characterization of Dick Deadeye, and Bill Bobstay was ably presented by H. L. Butler.

In I Pagliacci Laura Millard sang the role of Nedda very effectively, and Joseph Sheehan as Canio, W. G. Stewart as Tonio, and Richard Ridgely as Silvo also sang and acted with delightful results.

Souvenirs in the form of a silver seal were distributed in commemoration of the occasion.

Laura Millard and Adelaide Norwood will alternate throughout the week as Nedda in the I Pagliacci performance.

### Murray Hill—My Partner.

The Henry V. Donnelly Stock company—which this week includes among its acting members Henry V. Donnelly himself—presented My Partner last evening at the Murray Hill Theatre.

The old play has lost none of its flavor, and its attractive features were certainly well brought out by the players who revived the familiar roles. While many of them appear to somewhat better advantage in the "dress suit drama," it must be admitted that they assume the clothes and the accent of old-time California in truly admirable fashion.

William Redmond as Joe Sanders was strong and manly. Robert Drouet assumed the character of Ned Singleton in his customary graceful way, and Henry V. Donnelly was as nearly perfect as one could wish in the jovial part of Major H. Clay Britt. Walter Allen did a very clever bit of unusual character acting as Wing Lee, and Sandol Milliken was, as Grace Brandon, the charming girl that is always expected of her. In the leading part of Mary Brandon, Hannah May Ingham displayed her dramatic strength. The other members of the cast were satisfactory in their various roles. Next week, Trilby.

### Star—Two Little Vagrants.

The return engagement of Edward C. White's company in Two Little Vagrants drew a packed house to the Star Theatre last evening. The company is practically the same as on the former engagement. Mildred Holland's splendid portrayal of Fan Fan won well deserved applause. Delphine Perrault as the other "vagrant" also made a decided hit. Other roles were taken by Ethel Brandon, Ada Curry, Anna Badden, Maurice Drew, Edwin Meyer, Mr. De la Barre, John Fordham, Harry Walter Cooke, and Richard Morse. An excellent performance was given. The Heart of the Klondike comes in next week.

### Third Avenue—My Colleen.

The Irish drama again holds the boards and the interest of the audiences at the Third Avenue Theatre this week, the drama being James A. Herne's My Colleen, and the particularly interesting member of the cast the singing comedian, Tony Farrell.

The pathetic and the humorous scenes were equally enjoyed by a large audience last evening, and the musical numbers were applauded so enthusiastically that the actors at times had some difficulty in getting the audience to return to the interest of the play.

Tony Farrell was a rollicking, happy-go-lucky Jerry Doyle, sang sweetly and got the best out of his part. Nellie Hancock was pleasing as Ann Grady, and Bertha Welby gave a delightfully hearty performance in the character of Mrs. Mary Doyle. Jennie Leland as Celia Hay was pretty and graceful, and precisely the sort of girl the genial Jerry would choose to fall in love with. C. B. Craig as Long Dinny made a hit with his extraordinary stature, and retained the good will of the audience by his clever acting. The other members of the cast were admirably suited to their parts.

### Columbus—The Musketeers.

Paul Gilmore, who was ill on Jan. 30, appeared last Tuesday for the first time here as D'Artagnan in the version of The Three Guardsmen used by the late Alexander Salvini, and now rechristianed The Musketeers, in deference to the English craze for this excellent romantic drama, which promises to become epidemic in this country. Mr. Gilmore gave a virile, picturesque, forceful impersonation, and won rounds of prodigious applause. He was capably supported by Mrs. Alexander Salvini as Constance and by a competent company. The familiar Salvini production was used effectively. Mr. Gilmore presented The Dawn of Freedom on Thursday, Friday and Saturday.

Have You Seen Smith, a conglomeration of specialties, songs and dances, ludicrous situations and comic dialogue, kept a good-sized audience in peals of laughter at the Columbus last night. Joe Natus, Tucker and Williams, Dolan and Lenharr, Daly and Leonard, Bobby Mack, R. R. Dilworth, Sam Brainard, Edith Wilson, Edna Cummings, Mabel Connors, Anna Loyd, the Harvey Sisters, W. H. Raymond, W. W. Scott, and the Crescent City Quartette comprised the company. Next week, A Female Drummer.

### Metropolis—A Guilty Mother.

A Guilty Mother was given an uptown hearing at the Metropolis last night. The elaborate scenic effects are special features. The play is presented by a strong company, whose work was enthusiastically applauded or hissed by a large audience, according to the characters represented.

### At Other Playhouses.

DALY'S.—The Great Ruby will be presented on Thursday evening, the theatre being closed until then for rehearsals.

FIFTH AVENUE.—The two-hundredth performance of A Runaway Girl will occur on Friday evening.

BIJOU.—May Irwin in Kate Kip, Buyer, will end her long engagement next week.

ACADEMY.—Andrew Mack in The Ragged Earl still attracts the Irish contingent.

FOURTEENTH STREET.—And so does Chauncey Olcott in A Romance of Athlone, a few blocks further west.

CASINO.—Le Belle Helene will be succeeded on Feb. 27 by A Dangerous Maid, which a week later will give place to the new production, In Gay Paree.

LYCEUM.—Trelawny of the Wells will remain until April 8.

GERMANIA.—The Tegernseer peasant players presented last Thursday, for the first time in America, Josef Kellerer's comedy, Der G'sunde Kern. The play was received with enthusiasm.

BROADWAY.—The Broadway Theatre Opera company have begun their second week in The Three Dragoons.

GRAND.—Jacob Litt's grand production of Shenandoah remains for a second week.

KNICKERBOCKER.—Nat C. Goodwin and Maxine Elliott continue in Nathan Hale.

GARRICK.—Zaza still excites curiosity here.

EMPIRE.—Phroso is the bill of the stock company.

GARDEN.—Viola Allen in The Christian is still at this house.

MADISON SQUARE.—Because She Loved Him So has begun its fourth week.

### PRODUCTION OF GRUNDY'S MUSKETEERS.

Sydney Grundy's version of The Musketeers, now presented by H. Beerbohm Tree, at Her Majesty's Theatre, London, will be produced by the Liebler company at the Broadway Theatre on March 13, opening a week earlier in Montreal. James O'Neill will close his tour on March 4 to play D'Artagnan, and the cast will include Wilton Lackaye as Athos, Edmund Collier as Porthos, S. Miller Kent as Aramis, Francis Carlyle as King Louis, Harry Saint Maur as Richelieu, A. S. Lipman as the Captain, Augustus Cook as Bonancieux, Hallett Thompson as the Duke, Edmund Breese as Rochefort, Judith Berolde as the Queen, and Margaret Anglin as Constance. The part of Miladi has been filled, but the name of the actress engaged is withheld for the present. E. J. Malyon, stage-manager of Her Majesty's, London, arrived from England on Sunday to direct the rehearsals.

### A COURT SCANDAL TO BE SEEN HERE.

Brady and Ziegfeld have secured from Aubrey Boucicault the American rights to A Court Scandal, a romantic comedy adapted by Mr. Boucicault and Osmond Shillingford from the French of Bayard and Dumanior. The play is running at present at the Court Theatre, London, having been produced with much success on Jan. 24, with a cast headed by Seymour Hicks and Dorothy Baird. Brady and Ziegfeld will produce it at the Manhattan Theatre early next season, with Mr. Boucicault in the leading role, that of the Duc de Richelieu. The play shows Richelieu at the age of nineteen, and deals with his struggles to carry out his aspirations. Brady and Ziegfeld also have made a three years' contract with Aubrey Boucicault to appear in their productions.

### A PITIFUL INCIDENT.

A very sad story is that of poor Adolf Kraus, once a member of the Imperial Orchestra of Berlin, now a street fiddler in New York—known in the humble quarters of the city as "Good Old Father Kraus." For seven years he has played classical music to the unheeding passers-by and has made scarcely more than enough to keep life in his body and to provide strings for his violin. On Sunday night, weakened from hunger, he fell, utterly exhausted and ill, in the hallway of the tenement house in which he lives. A neighbor found him there, and, summoning an ambulance, had him taken to Bellevue Hospital. It is uncertain whether or not he will recover.

### A GREAT STAGE REQUIRED.

The original scenery which is to be used in Augustin Daly's production of The Great Ruby is of such dimensions that every available square foot of stage room will be required for setting it. The scene of the second act—a country road—demands a depth of seventy feet, and in the balloon scene the centre of the stage must sink at least twenty feet. In order to produce the latter scene adequately a trap ten feet long by thirty feet wide has been constructed. It is said that with the exception of the Metropolitan Opera House Daly's is the only theatre in New York with a large enough stage for the proper mounting of this drama.

### MR. MINER AND MR. HERNE SEPARATE.

It is not generally known that James H. Herne and Henry C. Miner have agreed to disagree. Mr. Miner managed Mr. Herne's starring tours from the time that Shore Acres was produced in New York, and both he and the author-actor have divided very large profits. Mr. Herne is now the sole proprietor of his own company with the Rev. Griffith Davenport, W. B. Gross continuing with him as manager. The dissolution of the Herne-Miner partnership was entirely amicable.

### THE THIRD "DRAMATIC BREAKFAST."

The third "dramatic breakfast" in aid of the Society of Decorative Art occurred at the Waldorf-Astoria last Friday morning. William Courtleigh and Mrs. Sidney Harris played Justin Huntley McCarthy's A Will and a Way; Henry Woodruff and Elizabeth Tyree appeared in Mrs. Charles A. Doremus' An Announcement Dinner, Lillian Russell and Chauncey Olcott sang, and Margaret Wallace recited.

### AMATEUR NOTES.

During the Easter holidays the three-act comedy by Scribe and Legouvé, Bataille de Dames, will be presented by the students of Columbia and Barnard colleges. While many plays have been produced in the past by these young men and women, they have never before joined forces nor have they attempted anything so ambitious as this French comedy in the original tongue. Rehearsals have already begun under the direction of a professional stage-manager.

A highly successful female amateur minstrel entertainment was given in Harlem on Feb. 12, in aid of the relief fund of Alexander Hamilton Post 182, G. A. R.

## THE STOCK COMPANIES.

At the Théâtre Français, Montreal, last week, a new farce-comedy, entitled J. Brown, M.D., was presented for the first time on any stage. It was written by W. A. Tremayne and Logan Fuller. Mr. Tremayne is the correspondent of THE MIRROR at Montreal. The new comedy is full of humorous and, in many cases, original situations. The dialogue is pretty, and in the hands of such a company as that of the Français the play went with a vim that was delightful. Hallett Thompson and Walton Townsend were the two leading characters. Others in the cast were Charlotte Deane, Esther Moore, Harry W. Rich, Richard Sherman, Morris McHugh, Nellie Callahan, Alma Aiken, and Marion Kilby. Alma Aiken made her first appearance in the stock company this week, replacing Annie Shindle, and was successful. This week The Idler is presented.

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At the Girard Avenue Theatre, Philadelphia, week of Jan. 30, A Temperance Town was presented by the stock company. George R. Edeson, Edwin Middleton, Edwin Emery, George Larsen, George Barbier, Joseph Kilgour, Gilbert Ely, Valerie Bergere, Daisey Lovering, and Emma Maddern were seen to great advantage. A Trip to Chinatown is the current bill. Business continues large.

* * *

The Cummings Stock company, of Toronto, produced The Three Guardsmen last week to immense houses. Harry Glazier, as D'Artagnan, achieved one of the greatest successes of his long career with the company. Nettie Marshall surprised her most ardent admirers by her clever portrayal of the Queen. Carmen is the bill for this week.

* * *

The Grand Opera House Stock company, of Pittsburg, under the direction of Jack C. Huffman, presented The Jilt last week to large audiences. In the cast were James E. Wilson, Hugh J. Ward, Errol Dunbar, Thomas Ross, Robert Ransom, W. N. Wadsworth, Lizzie Hudson Collier, Jessie Izett, Antoinette Ashton, Madge Carr Cook, and Gertrude Augarde. Jessie Izett made the hit of the performance. Messrs. Ward, Wilson, and Ross, together with Misses Collier, Ashton, and Cook, also did excellent work. Jane is the current attraction.

* * *

All the Comforts of Home, presented by the Columbia Theatre Stock company, Newark, last week, was witnessed by large audiences. Each member of the cast did praiseworthy work. This week the company appears in a big production of The Sporting Duchess. Amy Stone will play the title-role. Una Abell, Lady Muriel; H. Coulter Brinker, Lord Desbrough, and Robert Nell, Major Mostyn.

* * *

Kate Woods Fiske has been compelled to retire temporarily from the Third Avenue Theatre Stock company, in this city, because of ill health.

* * *

William G. Beckwith has been transferred from the stock company, at Hopkins' Theatre, Chicago, to that at Hopkins' St. Charles Theatre, New Orleans.

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Edward Esmonde has uniformly pleased the critics in Philadelphia during his engagement as leading man at Forepaugh's. From week to week his impersonations commend themselves to admirers of good acting, and he passes from one class of work to another with notable ease.

* * *

Rose Stahl, William Bonelli, and Ben Graham will leave the Valentine Stock company, Columbus, to join the Shubert Stock company, Rochester.

* * *

Annie Shindle, late of the Théâtre Français Stock company, Montreal, is dangerously ill with brain fever.

* * *

The Woodward Stock company, of Kansas City, now occupies a theatre built expressly for it, and adapted especially to the needs of a stock company. The new Auditorium, Kansas City, was opened by this company Jan. 21, with Men and Women, before an immense audience. The theatre is one of the most complete, best constructed in the country. The color scheme of the Auditorium is light green, ivory and gold. The chairs are upholstered in light green, and every seat in the house is reserved. The stage is 40 x 90 feet, with an opening of 50 feet. Special appliances for the building and painting of scenery are provided. The lighting plant is also complete.

The dressing-rooms are carpeted and furnished handsomely, and equipped with electricity, gas, hot and cold water, and steam heat. The company's present roster follows: O. D. Woodward and W. J. Burgess, managers; William Warren, assistant manager; John Scott, treasurer; Wilson Enos, stage director; Frederick Montague, Walter D. Greene, Wilson Enos, Carl Smith Seerle, Hal Davis, Frank Linden, De Witt Clinton, Will Davis, Harry Long, Bertha Creighton, Gertrude Berkely, Emma Dunn, Lettie Allen, and Inez McCauley.

* * *

Cora Earnest, May Evelynne, Helen Aubrey, Mr. and Mrs. Harry Lynds, George C. Robinson, P. J. Duggan, and William Riley Hatch have been engaged for the Nashville, Tenn., Grand Opera House Stock company.

* * *

Arline Holborn, Franklin Salisbury, Van Bert Adams, and Little Mignon Douglass are new members of the Dearborn Theatre Stock company, Chicago.

* * *

Fanny McIntyre has retired from the Standard Theatre Stock company, Philadelphia, owing to illness. Jessie Bonstelle has replaced her as leading woman.

### CUES.

Charles A. Abbott has decided to return to the stage.

A daughter was born to Mr. and Mrs. Louis Weithoff, at Seymour, Ind., on Feb. 4.

J. B. Studley has left Bellevue Hospital, in this city, having recovered from his recent illness.

Elsie de Tourney has canceled her contract with the American Production Company and closed her tour in Joan of Arc, alleging nonfulfillment of contract by the management. She has purchased the scenery and will head her own company in Joan of Arc, Cymbeline, The Pearl of Savoy, and Romeo and Juliet, under personal direction of her former manager, Edward Hinebaugh. A divorce has been granted to Miss de Tourney, at St. Paul, Minn., separating her from her husband, Edwin Rostell.

Hubert Sackett is no longer connected with The Dawn of Freedom or any of Paul Gilmore's attractions.

Owing to the illness of C. Hugh Bennett, manager for Jean Mawson in A Daughter of Cuba, Miss Mawson has been compelled to abandon her proposed trip to Honolulu and to return to New York to secure a manager. She will make a Spring tour in the East.

Howard P. Taylor has withdrawn from the Packard Theatrical Exchange, and will devote his attention to his plays.

Ada Deaves will close with That Man on Feb. 11 to join The Turtle company (No. 2), playing the part originated by Agnes Findlay.

Mr. and Mrs. Kendal will sail for this country on Sep. 20. They will open their tour at Philadelphia on Oct. 9, and begin their New York engagement on Nov. 13.

## THEATRES AND MUSIC HALLS.

### Tony Pastor's.

Tony Pastor, in new songs; Mr. and Mrs. Augustin Neuville, comedy duo; Boyle and Graham, as Mr. Goodplayer and Sal Skinner, and T. Nelson Downs, "King of Koins," are the stars. The others are Edna Bassett Marshall, vocalist; Señorita Rosso Masso (La Cubanita), Cuban singer; the Valdares, bicyclists; Lizzie Mulvey and Pearl Inman, in their new blackface sketch; Walberti and his trained horse; the Harbecks, contortionists; Deaves' Marionettes; the Hunting Trio, sketchists; Bicknell, clay modeler; McConnell and Day, eccentrics; Murphy and Willard, comedy duo, and Kamochi and Tony, magician and vocalist.

### Koster and Bial's.

Violet Dene, the English dancer, is the only newcomer. She presents a specialty which she calls "Dance D'Amour." The bill also includes the Hegelmanns, aerial bar performers; Clara Lardinois, chanteuse; the Dartos, in new dances; Mlle. Marzella and her trained birds; the Merkel Sisters, acrobats; Servais Le Roy, illusionist; Ida Heath, transformation dancer; William English, comedian; David Meiers, bag-puncher, and the pantomime, An Affair of Honor.

### Palace.

George Wilson, the minstrel, who makes his vaudeville debut; Isabelle Urquhart, who is seen for the first time in a new sketch, called Even Stephen, assisted by John T. Burke, George W. Monroe, the "Aunt Bridget" comedian, are the stars of a bill which includes John C. Fox and Katie Allen, in The Flat Next Door, Anna Suits and her pickaninnies, in The Dream of the Cake Walk; Frobel and Ruge, aerial comiques; Romalo Brothers, head balancers; Hall and Staley, comedians; Jessie Millar, cornetist; Alburtus and Weston, club jugglers; Mabel Taylor-King, contralto; Forrest Tempest, equine marvel; the Ventinis, hat-spinners; William Rowe, dancer, and Allen Weightman, clay modeler.

### Keith's Union Square.

Neil Burgess presents a condensed version of The Widow Bedott for the second and last week of his engagement. The others are Francesca Redding, assisted by Lorimer Johnston, in The Duchess of Devonshire; Lafayette, mimic; George W. Day, in a new monologue; McAvoy and May, comedy duo; Rose Elliott, a singer of Irish melodies, who makes her American debut; Morris' ponies; the three Fredericks, demon acrobats; Helen Ludington, contralto; Dick and Alice McAvoy, comedy duo; George C. Davis, comedian; Campbell and Beard, jesters, and Professor Stevenson. The biograph is retained.

### Proctor's.

"Aunt Louisa" Eldridge makes her vaudeville debut in a patriotic, patnetic and comic monologue, arranged by herself. Minnie Dupree makes her reappearance in vaudeville, assisted by Theodore M. Brown, in Dangerfield, '95. The other headliners are Mr. and Mrs. Arthur Sidman, in A Bit of Real Life; Edward M. Favor and Edith Sinclair, comedy duo, and Faike and Semon, musical comedians. The bill also includes Larry Leroy, jumper; Ely and Harvey, blackface duo; Oceana, equilibrist; Kreisel's dogs; Howley and Leslie, comedy pair; Alma Doerge, soubrette; Lew Rose, monologist; the Rembrandts, pastel painters; Oscar Dane, mimic; Mitchell and Prince, comedians.

### Harlem Music Hall.

Williams and Walker's company, under the management of Hurtig and Seamon, is the attraction. Besides the stars, the company includes Hodges and Launchmere, Goggin and Davis, the Mallory Brothers, and others.

### Weber and Fields' Music Hall.

Hurly Burly, and the burlesque on Catherine, cast to the full strength of the stock company, constitute the principal attraction. The olio is furnished by the three Navarros, acrobats, and the Dillon Brothers, parody singers.

## THE BURLESQUE HOUSES.

SAM T. JACK'S.—The burlesque, first part, and living pictures remain. In the olio are Burke and Scott, Conway and Staats, Mlle. Morello, Weston and Yost, Douglas and Ford, and Sie Hassan Ben Ali's Arabs.

MINER'S BOWERY.—Sam Devere's Own company offer a burlesque and olio, with Sam Devere, Flood Brothers, Barnes and Sisson, Panchonette Sisters, O'Brien and Buckley, Walter J. Talbot, Lawrence and Harrington, Herbert Ashley, and Mildred Howard De Grey. Next week, The American Burlesquers.

LONDON.—Gus Hill's New York Stars present Flora, Moore Sisters, Conley and Edwards, Mullini Sisters, F. A. Maginel, Fields and Saina, Mlle. Ani, Frank Bush, and an after-piece. Rose Sydell's London Belles follow.

MINER'S EIGHTH AVENUE.—Bryant and Watson's American Burlesquers present their familiar lively programme.

OLYMPIC.—Matt Flynn's Big Sensation company has returned to the Harlem district for a week.

DEWEY.—Jermon's Black Crook Extravaganza company is the attraction. The olio includes Sam Collins, Crimmins and Gore, the Trouvadour four, Minnie Cline, and Mlle. Aimee. The 4 A. M. Club and The Lost Ring are the burlesques.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Neil Burgess returned to his first love last week and drew a succession of packed houses to the theatre in which he had been so successful with The County Fair several years before. He was seen in a sketch called My Mother-in-Law, which is an adaptation of The Quiet Family, which also furnished the foundation of the sketch performed for many years past by Willett and Thorne. It is too bad that Mr. Burgess did not choose a better vehicle for the very important occasion of his reappearance in vaudeville. He made a decided personal success and was as funny as usual in his New England spinster make-up. His assistants, Bratton Kennedy, Barry E. Chase, and Sue Seymour were fairly good. Monroe and Mack scored the laughing hit of the bill, with their farcical oddities and very funny poker game, which was received with shouts. The Holly Tree Inn repeated the hit it made at Proctor's a few weeks ago. Katie McArdle, Beatrice Morrison, William P. Sprague, Millie Sackett, and Clifford Leigh were all excellent. Jess Dandy made his reappearance after a long absence in the West, and scored a big hit with some new parodies. He presents a type of Hebrew new to vaudeville and sings his songs with great unction and earnestness. Ralph Terry was applauded for his cleverness in making shadowgraphs. He is an expert in this particular line, and produced some excellent effects. Charles Wayne and Anna Caldwell made one of the big hits of the week in George M. Cohan's farcette, To Boston on Business, which was reviewed in last week's MIRROR. The three Nevarros did some remarkable work in the acrobatic line. They are clever equilibrists, and some of their tricks aroused great enthusiasm. Sadi Alfarabi, Cyr and Hill, Bicknell, the clever clay modeler; Charles A. Loder, Carr and McLeod, Maddox and Beach, Leavitt and Novello, Brannan and Collins, and the biograph were also in the bill.

PROCTOR'S.—Bert Coote, Julia Kingsley, and their clever assistants, carried off the laughing honors last week with their production of Buckstone's old farce, The Dead Shot, which has been revised and brought up to date by Mr. Coote. Coote's impersonation of Mr. Timid is one of the best things he has ever done, and Miss Kingsley's portrayal of the very difficult role of Louisa is splendid. Harry Cushman, Menifee Johnstone, Nelson Lewis, and Evelyn Temple were all excellent. On account of Alice Atherton's illness, James Thornton was put in, and filled the vacancy to the entire satisfaction of everybody. Anna Suits was seen in a very elaborate production of a new specialty, called The Dream of the Cake Walk, under the direction of Louis Lesser. She began by singing a very catchy drinking song, and then the drop was raised, revealing a scene on South Street, New York, with a bill board on one side, on which two little pickaninnies were placed, as though painted. Miss Suits sang a coon song, and when she came to the chorus the little darkies stepped down and joined her in a cake-walk. For her last song a very pretty scene representing a melon patch by moonlight was shown. The pickaninnies made their appearance in this scene by bursting from two big melons. The two scenes are very pretty and the entire specialty made a decided hit, reflecting great credit upon Mr. Lesser's energetic work. Sager and Fannie Midgley made their reappearance in vaudeville, and of course scored their accustomed hit in their kid specialty, which has been brightened and improved considerably. T. Nelson Downs, "King of Koins," mystified everybody by his marvelous palming of coins and cards. Frobel and Ruge won applause with their aerial act. One of the amusing features of the bill was the vaudeville debut of Ole Theobaldi, the violin and zither virtuoso, whose eccentric appearance brought many smiles. His play was excellent, and he won deserved applause. Lawrence and Harrington's tough cake-walk made a decided hit. The others were the Imperial Comedy Trio, Halliday and Ward, the Ventinis, May Cook, the three Millettes, Ziska, Ostrado, and Ned Bennett. Business was excellent throughout the week.

PALACE.—The Streator Zouaves, who made such a big hit at Proctor's Twenty-third Street house, scored even more strongly at the Palace, as they used the entire stage, the rear portion of which is still ornamented with the scenery used in The Battle of San Juan Hill. The drilling and wall-scaling aroused the enthusiasm of the audience to a high pitch. Thomas J. Ryan and Mary Richfield made their reappearance in vaudeville, and their lively Irish sketch made a tremendous hit, as it always does. Dainty Kitty Mitchell, "the Lady Graceful" of the vaudeville stage, was warmly welcomed and scored one of the big hits of the bill. There is no comedienne in vaudeville who has the magnetism of this gifted girl, who can work her audience to tears or laughter at will. She sang a new song, called "He's Just a Little Nigger, But He's Mine, All Mine," written for her by Paul Dresser, which made a genuine hit. Manning and Weston in The Irish Pawnbroker won many hearty laughs. Manning's comedy work and little Master Weston's singing won them plenty of applause. Fred Nibio, whose success has been pronounced ever since his entrance into vaudeville, scored heavily with some new gags and novel ideas. The Valdares rode their bicycles with ease and grace. The three Rackett Brothers' new musical act was a big hit, and they had to respond to repeated encores. The three Brothers La Martine, W. J. Mills, the Asbeys, Howley and Leslie, Oceana, and Kiresel's dogs were also in the bill. Fred Watson's piano solos were a pleasing feature, as usual.

KOSTER AND BIAL'S.—A good all-around bill drew big houses last week. The holdovers made their usual hits and the newcomers were accorded a hearty reception. The latter included the Merkel Sisters, who did their marvelously graceful acrobatic act; Dave Meiers, who punched the bag with great success; Servais Le Roy, who introduced his mystifying tricks, and Clarence's Bootblack Quintette. Clara Lardinois, the fascinating French singer, who has made a hit of large proportions, continued to win applause with her songs. The Hegelmanns, Mlle. Marzella's birds, Ida Heath, the Dartos, the Pantzer Brothers, the Allison Troupe, and William English were received as well as ever. An Affair of Honor, in which Junette Perle and May Wheeler appear as the duellists, closed its sixth successful week.

HARLEM MUSIC HALL.—The Broadway Burlesquers played a week of big business. The bill was strengthened by engagement of Lottie Gilson, Mr. and Mrs. William Robyns, and Montgomery and Stone as special features. Mr. and Mrs. Robyns were seen in two sketches, The Counsel for the Defense, which they have made famous by their excellent work, and, on Friday night, for the first time in this city, in their new sketch, Straight Tip Jim, which gives them opportunity to portray characters widely different from those that they have done in vaudeville heretofore. Straight Tip Jim is a racing man so saturated with the life of the track that his conversation is seasoned liberally with turf slang. Beneath his rough exterior there is a good heart beating, though. A young woman comes to his office, where the scene of the sketch is laid, to ask his advice. She needs $600 to save her husband from being arrested for the forging of a check, which he had done unintentionally. She has $200, and has been told that Straight Tip Jim can place it for her and win her the money she needs. Jim doubts her honesty at first, but finally is convinced, and it develops that the young woman is really his sister, long since disappeared, and that Jim had been searching for her husband, thinking that he had abandoned her. With a condensation of dialogue, the sketch will be acceptable. Both plays played very satisfactorily. Mr. Robyns was the typical prosperous turfman, horsy and breezy, and excellent in make-up. Mrs. Robyns, as the sister, also did effective work. The sketch is out of the ordinary, and the introduction of the racing slang took well. Lottie Gilson, as usual, made a tremendous hit, and sang "Military Mollie," "Nonie," and other songs most delightfully. No one understands the art of rendering popular ballads as well as does Miss Gilson. Bennett and Rich's illustrated songs also took well. They did "The Moth and the Flame" and others. Williamson and Stone's blackface act was applauded. Merritt and Rosella did a pleasing sketch. Harry Le Clair, in his familiar protean specialty, and the Mitchell Sisters were other numbers. The programme closed with a burlesque, In Monte Carlo, in which Marie Richmond and Dave Lewis appeared.

TONY PASTOR'S.—Tony Pastor won his accustomed encores with some amusing parodies. The Gypsy Quintette, headed by Charles King, presented their novel and taking singing act, in which they scored a hit. Mr. and Mrs. Harry Budworth were seen in a new farce, written for them by Charles Horwitz, called A Royal Visitor. The plot concerns a young woman who expects a royal visitor from Africa. An every-day negro enters and is mistaken by the woman for her expected guest, and is treated with great consideration. A number of very funny complications ensue, and laughs were frequent throughout the act, which is one of the best ever turned out by Mr. Horwitz. The Budworths are clever performers, and made the most of their opportunities. John T. Hanson and Maybel Drew put on a new sketch, called My Wife's Cousin, in which Hanson played a Swede and a "jay" excellently. His dancing was a special feature of the act. Cook and Sonora, who retired some time ago to run a road-house, bobbed up serenely in their new sketch, which went as well as usual. Nellie Burt, who is a prime favorite here, scored a hit in some new songs. Daly and Devere's Irish sketch was a pleasing feature. The cake walk and dancing of Fields and Salina, Clements, Marshall, and Sunshine, the Sisters Millar, the Grahams, Lorraine and Howell, Burto, and the McDonough Drole Trio were all well received.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Hurly Burly, and the burlesque on Catherine drew large and well pleased audiences, as usual. Several new lines and bits of business were introduced, which added greatly to the general hilarity. John T. Kelly's new song, "Maud," is one of the biggest hits in the burlesque. He sings it with great unction. The Van Aukens, clever bar-performers, and the Dillon Brothers furnished the olio.

## The Burlesque Houses.

SAM T. JACK'S.—The burlesque, first part and living pictures remained the same last week, while Carrie Scott and Hassan Ben Ali's Arabs held over in the olio. Newcomers were Douglas and Ford, in a neat song and dance act; the military trio—Misses Dunlap, Jones and Lowe—in songs, and Weston and Yost, in a novel talking and singing turn that went well. Business continued excellent.

MINER'S BOWERY.—Rice and Barton's Rose Hill English Folly company moved downtown and presented the bill seen the week before at the Eighth Avenue.

LONDON.—Ed F. Rush's New White Crook Burlesquers drew large audiences all the week. They had two fair burlesques, and an olio, also fair, that introduced Joe Hardwan's talk, Lettie Snow's songs, Morrison and Markey's Hibernian comicalities, Byron and Langdon's curious turn, Bartlett and Morris' musical act, and An Affair of Honor pantomime, which was quite as decorous as the original one further uptown.

MINER'S EIGHTH AVENUE.—Sam Devere's Own company came back to town and offered to large audiences a lively bill, practically the same as that already shown here several times this season.

DEWEY.—Miner and Van's Bohemian Burlesquers were seen once more, and gave an excellent performance that drew big houses. The olio was headed by Billy B. Van and Vernie Nobriga and their coons. Their sketch was received with howls of approval. Tommy Burnett, assisted by Alfred Hartshorn, Evans and Vidocq, Saxon and Brooks, Myrtle Tressider, assisted by Freddie Curran, and Fisher and Jansen also made hits. The burlesque, A Scrambled Egg, introduced the entire company.

## A NOTABLE NEW ENTERPRISE.

Hoey and Norton will the coming season put on the road one of the strongest vaudeville organizations that has been seen since the days of the old original Howard Athenæum, when under the management of Rich and Harris. At the head of the new company will be Jim Hoey, a popular favorite, and the general management will be under George Norton, who, though he has not been actively known among local managers outside of Greater New York, still has been the financial head of numerous companies and is well known in the vaudeville profession. The company promises to contain popular elements and be of a high class and to meet the tastes of all lovers of variety, combining vaudeville and dramatic favorites as well as the best of European novelties. Already its projectors have filled the major portion of their time for the coming season to advantage, and managers desirous of playing this attraction will do well to communicate at once.

## ROBIE AND DINKINS COMPANIES.

Robie and Dinkins report phenomenal business with their Knickerbockers Burlesquers. The company did so well in Montreal, Boston, and Brooklyn that return dates have been offered in the last two cities. The entire performance now goes with a snap and vim. Much praise is due George Totten Smith, the author of the burlesque, Mixed Ale, which closes the bill. It is one continual scream of laughter. He is writing the burlesque for the Utopians. Dinkins and Robie's new production for next season, which promises to be quite a novelty in this line. The people already under contract with Robie and Dinkins for next season are Al. Grant, Rosalie, Bryce and Inman, J. C. Flynn, and William Glison. The scenery will be painted by Gates and Morange. Madame Crane will furnish the costumes, and the music will be by Pistoria and Reinhard.

## T. E. MIACO'S ENTERPRISES.

T. E. Miaco, the veteran showman and successful burlesque manager, will exploit, in conjunction with the City Club company, Miaco's Jolly Grass Widows, which will make a bid for public approval, starting early in August. A season of forty weeks has been booked in the leading vaudeville houses. The people have been carefully selected who possess merit in their individual lines. Manager Miaco has the reputation of mounting his attractions in a very lavish manner and comes nearer to a Broadway production than others in the same line. Miaco superintends every detail and has the assistance of two capable men in C. G. Ball and Robert Fulton. The former acts as treasurer and the latter heralds the coming of the City Club, which is now playing return dates in the West with the usual big results.

## HARRIGAN BACK IN VAUDEVILLE.

Edward Harrigan will return to vaudeville in the near future, in a sketch called My Son Dan, which he will produce at one of the Proctor houses. He will be assisted by George Merritt, James Cassidy, and several other members of his old company. When Harrigan appeared last at Proctor's he drew immense houses, and the chances are that he will do the same thing again.

## THE BOOKS FOR SOUTH AFRICA.

SYDNEY M. HYMAN.

Sydney M. Hyman, whose picture heads this column, is the English and traveling representative of the firm of Hyman and Alexander, who control the vaudeville business in South Africa. He arrived in America a few weeks ago in search of good American acts and novelties, and has been busy day and night ever since, attending performances and interviewing performers in reference to possible engagements in Johannesburg.

A MIRROR man called upon him at his hotel one day last week and found him head over ears in work, with "Manny" Warner standing alongside offering advice in regard to the availability of this or that performer.

"I have sat through two performances a day since my arrival," said Mr. Hyman, "and have watched the acts closely, as I have to be very particular not to pick out anything that would not be suitable for our patrons. I have selected several people whom I am sure will score big hits, and will take some of them over with me on Feb. 8."

"You spend most of your time in London, I suppose?"

"Well, that is my headquarters, but I have to visit the provincial towns frequently in order to see acts I think of engaging. I never book an act I have not seen, and it keeps me pretty busy running about from place to place."

"Vaudeville is very popular in Johannesburg, is it not?"

"I should say it is. Our place, the Empire, was opened on Dec. 1, 1894, and has been doing a tremendous business ever since. The population has increased from 50,000 white people to 150,000 in five years, and as the Empire is the only place of its kind in the city, of course we do a big business. We have never slighted the bills, however, and always try to give our patrons the best that money will procure. All the big stars in England, with one or two exceptions, have appeared with us, and they have had as much success as they ever enjoyed in England, and besides have earned salaries which have well repaid them for their trip. We pay about £18,000 a year in salaries and over £12,000 a year in fares, as we pay the pasage both ways of every artist we send over, having a contract with the Union line of steamers, which runs vessels which are superior to most of those which cross the Atlantic."

"How many turns do you have in each bill?"

"Fourteen. Each act plays eight weeks. We send over seven new turns every four weeks, so you see they get a chance to see some new faces before they get tired of the old ones. Our house seats 1,500, but we have had as many as 2,500 in on big nights."

"How do they like the American acts over there?"

"Very much indeed; in fact, all the acts from here have done so well that I decided to come over and look up a lot of them."

"What artist has received the largest salary from your firm?"

"Marie Lloyd holds the record so far, but we are perfectly willing to break the record if we see any one whom we think worth the money."

"Does your firm think of extending their operations in South Africa?"

"Oh, yes; they are about to build a house in Cape Town, which will be opened next year. They also have the Empire Palace in Buluwayo, and send companies there once in a while. The house is open only about four weeks in the year. In the near future they epect to take in Port Elizabeth and Durban. Our firm is made up of George Alexander, Edgar M. Hyman, and I. Rosenthal."

"You have been here long enough to express an opinion on us, so here's the stereotyped question: 'How do you like America?'"

"Immensely. I have never had more courteous treatment anywhere in the world. Your theatres are splendidly conducted. I must confess I was simply astounded at the Keith house in Boston. I inspected it thoroughly, and at every hand's turn I saw something that surprised and delighted me. I know the folks on the other side won't believe me when I tell them about that wonderful theatre. It was a revelation. I have enjoyed myself so thoroughly that I am sorry to have to leave so soon. Business calls me back, however, and I sail for London on February 8. I shall carry nothing but the pleasantest recollections of America and its people, and hope to be able to run over again some time."

Among the artists engaged by Mr. Hyman during his stay are Josephine Sabel, Nat M. Wills, and Mlle. Loretto, Fred Brown, Douglas and Ford, the three Avolos, and others. Lottie Gilson may go over in the Spring.

## PITROT AND MARLO'S COMPANY.

Richard Pitrot informs THE MIRROR that he and Frank Mario have organized a first-class vaudeville company, which they call the American Globe-Trotters, with which they will make a tour of the world, opening the second week in March at Cape Town, South Africa, with Java, India, Ceylon, Japan, China, Australia, New Zealand, Tasmania, Queensland, and other countries to follow, returning by way of Honolulu to San Francisco. The company will include Virginia Aragon, Mario and Mario, El Zobedie, the Potter family, Hill and Hull, Gallagher and Hill, Mr. and Mrs. Hart, Pitrot, and the Edison projectoscope. They will carry elegant printing, which is now being prepared by two of the best known firms in this city. Mario and some of the company sailed last week, and Pitrot and the rest leave to-morrow.

## ANOTHER ACTOR-SOLDIER.

Fred E. Daly, who is now Sergeant Daly, of the First U. S. Regulars, came into THE MIRROR office on Saturday last, to announce that on or about March 10 he will make his reappearance in vaudeville in an entirely new sketch, in which he will be assisted by Pattie Henri, the contralto, who has been with the Hanlons', Odell Williams', and other well-known companies.

Sergeant Daly joined the regular army at the outbreak of the war, and has seen plenty of active service. He was wounded at the battle of

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

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Special Costuming by Mme. Dowling.
Calcinms by E. Rowley.

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"The Devil's Hired Man" and "The Dignified Miss Rowdy."

—THE—

# BON-TON-TRIO

*An Act that is a Feature.*

Read what Manager Shea says! "This act made the laughing hit of our bill and is as good as any legitimate act I have played this season. Thirty minutes, and a screaming hit."
P. F. SHEA, Gilmore, Springfield, and Park Theatre, Worcester.

". . . . After them come Miles, Walsh and Ireland, billed as the Bon-Ton-Trio, and known now to Worcester as entertaining and talented. They gave a refined sketch called "My Friend From Ireland," in which there is woven a pretty little love story, an illustration of the big-heartedness of an Irish barrister, and some uncommonly good singing. The trio is one of the star features of the bill."—*Daily Telegram*, Worcester, Mass.

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Feb. 5, Hopkin's, New Orleans.

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Charles Horwitz is the author of the following one act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage" for Henry E. Dixey, "Miss Ambition" for Miss Hilda Thomas, "A Royal Visitor" for Mr. and Mrs. Harry Budworth, "Her Ideal Actor" for Giguere & Boyer, "Nat M. Wills' Great Parodies," also Monologues, Sketches, etc., for Bernard Dyllyn, Ray L. Royce, Harvey Sisters, Leontine & Co., Julia Ralph, Carr & Jordan, Hughes & Hughes, and many others. For terms, etc., address Charles Horwitz, care M. Witmark & Sons, No. 8 West 29th St., New York.

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Week Feb. 7. Duquesne Theatre, Pittsburgh, Pa.

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SINGING COMEDIENNE.

Miss Mattie Keene's rendition of new songs, between the third and fourth acts, fairly took the house by storm at both performances.—*Wheeling, W. Va., Register, Dec. 27, 1898.*

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# GREEN and FRIEND

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I take great pleasure in recommending the dramatic sketch of Miss Lillian Green and William Friend as an exceedingly clever comedy act. They gave great satisfaction to our audience here, and when it is considered that our olio is made up entirely of headliners, it speaks well to their credit to make the decided hit that they have done all week. I feel confident that they will make a hit on any bill, either Vaudeville or Music Hall, in the country.

Very truly,
JOHN GRIEVES,
Manager Bijou Theatre, Washington, D. C.

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El Caney, but recovered in time to join General Miles' expedition to Porto Rico. Army life has apparently agreed with him, as he looks the picture of robust health. He expects to receive his discharge about March 1, and will lose no time in arranging a tour of the continuous houses.

## MUSIC RECEIVED.

The following new compositions have been received from Charles K. Harris, of Milwaukee: "Ma Filipono Babe;" "The Christian," march; "Without Your Love, Ah, Let Me Die!" and "'Mid the Green Fields of Virginia," all of which are by himself; and "Tell Me Sweetheart, Do," by Bessie Sholes; "Belle Rose Dance," by Edmund Braham; "When a Coon Sits in the Presidential Chair," by George R. Wilson; "You Ain't Landlord No More," by Irving Jones, and "The Harris Lancers," arranged by L. O. De Witt. From W. L. Hatch, of Columbia, S. C.: "Bibi," by Charles Barnard and J. D. Smithdeal. From the Smithdeal Music Company, of New York: "A Love Song," by J. R. Henning and J. D. Smithdeal. From E. E. Forbes, of Montgomery, Ala.: "The Letter on the Floor," by Rozier Daughtry. From D. Muller, of New York: "She's My Girl," "Only a Tear," and "Don't Tell Maria," all by Edward Harrigan and George F. Braham. From George W. Gage, of Kenilworth, Ill.: "Pickaninny's Lullaby," by himself. From the Thomas M. Bowers Company, of Houston, Tex.: "A True Virginia Boy," by himself. "The Girl Who Kissed Hobson" is a ditty, written, composed, published, and copyrighted by Alida Prescott-McDowell, of San Antonio, Tex.

## THE HOBSON MUSIC HALL.

Our naval heroes are certainly being favored by the theatrical managers. We have had a Dewey theatre in the city since last Fall, and now comes the Hobson, which is the new name of Koster and Bial's old place on Twenty-third Street, which will be reopened under new management on Feb. 11. The old hall has had any number of names since the Koster and Bial trademark was removed from it, and it remains to be seen whether the cognomen of the hero of the "merry smack" will prove a mascot or a hoodoo.

## THE VICTORIA WILL OPEN SOON.

Oscar Hammerstein deserves a medal as the champion hustler of America. He announces that his new music hall, the Victoria, will be opened on Feb. 27. He is positive that everything will be in readiness for the opening on that date, and that he will not need to put up "fresh paint" signs, as he did when he opened Olympia. The Rogers Brothers, in A Reign of Error, and a number of vaudeville stars will be the opening attractions.

## LOUISVILLE THEATRE BURNED.

The Buckingham Theatre, in Louisville, Ky., was destroyed by fire early in the morning of Feb. 2. The conflagration was caused by a defective electric light wire. The Night Owls company, which was filling the week at the house, lost scenery, properties and costumes worth about $3,000. The loss on the building is estimated at $45,000.

## TONY PASTOR WINS.

Presiding Justice Beekman, of the Appellate Term of the Supreme Court, handed down a decision last week in favor of Tony Pastor in his suit for $500 damages against the Rogers Brothers for breach of contract. The suit has been in the courts for several months, and although it has been appealed twice Mr. Pastor has come out ahead every time. The decision is of great importance to the profession.

## BENEFIT FOR HIGGINS.

A benefit for John Higgins, the jumper, who injured his knee on his opening night at Koster and Bial's, will take place on Wednesday afternoon, Feb. 15, at the music hall on Thirty-fourth Street. His injuries were found to be very serious, and it will be a long time before he will be able to perform again. A big bill is being arranged for the benefit.

## VAUDEVILLE JOTTINGS.

Mr. and Mrs. John Burns, Major Doyle, and Julia and Francis Woods sailed for England last Wednesday on the Dominion Line steamship *New England*.

The Hengler Sisters and Henri French left Liverpool last Thursday on the steamship *Canada*. They are booked to open at Koster and Bial's on Feb. 13.

The male member of the team of Maddox and Beach, who appeared at Keith's last week, is a hard-working man. His imitation of a rooster, with it's head cut off, must be very wearing on the constitution. It makes the people laugh, however, so the performer is repaid for his trouble.

The a[nu]al testimonial performance, tendered to Willi[am] S. Clark by H. C. Miner, will occur on March [at] Miner's Bowery Theatre. A big bill is bein[g] ranged.

W[e] Meas[rs]day has severed his connection wi[th] [Hu]r's Twenty-third Street Theatre.

Fox, the pianist-comedian, has sent to his friends in America a novel match box, which contains a set of very small dice, set in behind a circular piece of glass, which can be shaken for the drinks, or for any other purpose the owner wishes. It seems that Fox found an old match box of this description in an old curiosity shop in London; and immediately proceeded to have several duplicates made for his friends.

John J. Dunn who is well-known in musical and theatrical circles, has written the "Glory Waltzes," which he has dedicated to Viola Allen. They are bright and catchy, and ought to win great popularity.

Joseph Hart and his all-star co. made a big hit at the Alhambra in Milwaukee last week. The press notices were flattering in the extreme.

Billy Woods and James Murphy are rivals for the rope-skipping championship, and will shortly have a contest for supremacy in this branch of theatrical art, in Butte, Mont. The rope-skippers of the world are welcome to enter the contest if they are willing to deposit $500 each for the privilege.

Burt Shepard has made a big hit at the Oxford Music Hall, in London.

Canfield and Carleton are meeting with their accustomed success. Mr. Canfield is now at work on a new sketch, which will be entirely different from anything in which the team has so far been seen.

Isabelle Urquhart has great hopes for the new sketch, Even Stephen, which she is doing for the first time this week at the Palace. She is assisted by John T. Burke, a clever actor and stage-manager.

Mark Gilbert has copyrighted the title of "The Modern Janus" for his specialty.

Harry Thompson, "The Mayor of the Bowery," is meeting with great success on the Castle circuit.

George Yoeman played Keith's Boston house last week, and is at the Howard Athenæum this week.

Mart King, an entertainer popular in Newark, made his debut in vaudeville last week at Waldmann's New Theatre, in a new sketch called Dooley and Son, written for him by a Newark newspaper man. He is reported to have scored a decided hit, and will continue in vaudeville.

Ollie Young is playing the Castle-Hopkins circuit. Last week she was at the Olympic, with the Haymarket and Chicago Opera House to follow.

Mr. and Mrs. Arthur Sidman will produce their new sketch, Back Home, for the first time in New York, at Tony Pastor's on March 6.

George L. Spaulding, the music publisher, succumbed to the grip recently. While at home he composed two new songs, which he thinks will more than repay him for his absence from business. They are "In An Old New England Village by the Sea," a sentimental ballad, and an Irish comic song that he has not named yet.

H. H. Horton and Rita O'Neil have closed with their respective cos., and have returned to vaudeville, opening Jan. 30 at Springfield, Mass., in their rural comedy-sketch, Sunshine and Shadow.

Billy and Willie Farrell, the cake walkers, will arrive in America in March, after a successful European tour. They are at present playing two parts which were especially written for them in the pantomime Twinkle Little Star, at the Theatre Royal, Bradford, England. They have been re-engaged for next season at an increased salary.

Flo Irwin and Walter Hawley are returning East, after a very successful Western trip. They played over the Hopkins, Orpheum, Kohl and Castle circuits, and made hits everywhere. Their sketch is a condensed version of a three-act comedy, which Miss Irwin will star in next season, called The Gay Miss Con. Miss Irwin was compelled to lay off during part of her engagement at Rochester on account of grip, and Mr. Hawley was compelled to work alone. He acquitted himself to the satisfaction of Manager McCullum.

The many friends of Robert E. Stone and Max Weber will tender them an entertainment and ball at Terrace Garden, on the evening of March 12. Well-known vaudeville artists have volunteered their services for the occasion. Both men are connected with Weber and Fields' Music Hall, and the members of the stock co. have signified their intention of taking part in the entertainment. A ball will follow the entertainment.

Harry Fidler has written a new act, entitled Afternoon in the White Folks' Parlor. He will be assisted in it by his wife, Mattie Fidler.

Herbert Morton Saumenig and Arthur Lanning Robb have sold to Hayes and Lytton a new sketch, entitled My Wife's First Husband. They will produce it in a few weeks at the Chicago Opera House, and will play it over the Keith circuit in the Spring.

Viola Raynore, who has been for the past two seasons with Nellie McHenry, opened on the Hopkins circuit, at New Orleans, on Jan. 29, for two weeks, with Nashville, Memphis, and Chicago to follow.

Notes from Washburn's Minstrels: This is our twenty-third week, and we are playing to capacity everywhere. At Milford, Mass., we were compelled to place the orchestra on the stage and turned hundreds away. The best proof of our success is that we have booked forty-three return dates. The co. now numbers forty-seven people. Everybody is well and buying the "blue

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papers" every Monday morning. Manager J. M. Hall has just purchased our new Spring street wardrobe and new satin costumes for the orchestra.

Billy Raynore has joined Bobby Gaylor's McSorley's Twins co., to play the Tramp part and do his specialty.

Amy Lee received very flattering notices from all the Philadelphia papers on Jan. 24, the day after she presented her sketch, Mistress and Maid, at Keith's Bijou. She is a great favorite in Philadelphia, as she was a member of the Girard Avenue Stock co. for a long time.

Clayton and Clarice, two juvenile performers, were in the bill last week at the Creighton-Orpheum, in Omaha. They hail from Council Bluffs, Ia.

Hurtig and Seamon's Bowery Burlesquers will lay off this week. They were booked at the Buckingham Theatre, Louisville, but, owing to the fire which destroyed the theatre last week, the co. is compelled to rest.

T. Nelson Downs, "King of Koins," and Samuel Siegel, the mandolinist, who are engaged to appear at the Palace, London, will sail from Boston on the steamship *Canada*, on March 15.

The Novelty Theatre, in Brooklyn, which has had a good many ups and downs, was opened yesterday by Percy G. Williams, manager of Bergen Beach and the Brooklyn Music Hall, as a high-class vaudeville house. The opening bill includes Charles T. Ellis, Bonnie Thornton, Haines and Pettingill, the three Rackett Brothers, and others.

Nellie Maynard and Trixie Pendleton have signed with the Bon Ton Burlesquers.

Hugh McCormick, having closed with The Ivy Leaf, will reappear in vaudeville, after a brief rest at Mt. Clemens, Mich.

Rossire, the wire performer, met with great success week of Jan. 30 at the Grand Opera House, Washington, D. C., and was equally successful last week at the Bijou, Richmond, Va.

Oscar Dane has been engaged to play Trefusis in The White Heather and will not be seen in vaudeville for the next three months. He is playnig his final vaudeville engagement at Proctor's this week.

C. Durward Serviss has recovered from his illness and will join Harry Gorton in exploiting a big outdoor attraction, opening May 30. The company will travel in its own car.

Dorothy Neville writes THE MIRROR from London to say that she is no longer with Scribner's Gay Morning Glories company. She was programmed with the company when it was here early in January, when, as a matter of fact, she was in London.

The H. C. Miner Lithographing company has recovered a judgment for $1,083 against Herman Rossow, manager of the Rossow Midgets. Through their attorney, M. Strassman, an order for discovery was served upon the German Savings Bank of New York, and it was disclosed that Mr. Rossow had $3,000 on deposit to his credit. Thereupon Attorney Strassman applied to Judge Scott, of the Supreme Court, who appointed a receiver of the funds, with direction to obtain sufficient funds from the bank to satisfy the judgment.

The Gypsy Quintette made such a hit at Tony Pastor's week Jan. 30 that he has booked them for a return date week of Feb. 20. They also have a return date at Keith's, Philadelphia, week of March 6, and open in San Francisco on the Orpheum Circuit March 20.

It is said that Mabel Fenton Ross is tired of acting and is anxious to retire from the stage.

Press Eldridge was obliged to cancel a date in Buffalo in consequence of a severe attack of grip. He is now convalescent.

Shattuck and Bernard were entertained by Mr. and Mrs. Lon Hudson while playing the Orpheum Theatre, Kansas City, last week.

Charles W. Bowser begins his Western vaudeville tour at the Columbia Theatre, St. Louis, March 5, opening with A Domestic Cyclone.

Laura Denio, of the Castle Square Opera company, has joined Baker, Sellery and Bartlett and will appear in their sketch, Divorces While You Wait.

A benefit was tendered to Mlle. Vera, the mind reader, on Feb. 2, at Lyric Hall. Among the volunteers were Ellen Vockey, Arthur Wilson, Arthur King, the Lenox Banjo Club, and many others.

Graham's Southern Specialists, under the management of John Graham, made a big hit during their recent engagement at the Grand Opera House, Boston. He intends to place the company at a Broadway theatre in the near future.

Corinne was called from New York to Buffalo to play in place of Pauline Hall week of Jan. 13. She proved such a drawing card that Manager Shea offered her strong inducements for a return date. Corinne is one of the few stars who, after entering vaudeville, have been able to "make good." Her tour from San Francisco to New York has been a grand success. The Keith circuit is soon to follow her Rochester date. W. B. Warren is managing her business.

W. C. Christie, manager of the Hotel Chamberlain in Washington, D. C., tendered a banquet to C. G. Ball, treasurer of Miaco's City Club company, on Friday, Feb. 3. The following well-known people were the guests: Charles L. Foster, doorkeeper of the House of Representatives; Congressman Wilbur, Congressman Bradley, George C. Winter, Sam Dessauer, manager of Weber's Dainty Duchess; George Newton, business-manager of On the Wabash; Sigfried and Walter Cleary, of Miaco's City Club company.

George W. Lederer will give a prize of $100 for the best title for the music hall portion of Olympia. The term "music hall" must not be used in the title. This is the only restriction.

It is said that a new skyscraper, to be built on lower Broadway, will contain a vaudeville theatre, which will afford relaxation to the overworked brokers and business men.

Rose Melville has just arrived in New York, having closed with Matthews and Bulger's Sad Sea Waves company in Washington. Miss Melville will rest pending her opening at Keith's on March 6. A complete company, including Mae Crossley, late prima donna of Hoyt's forces, has been engaged by Fleming and Nichols, Miss Melville's managers. Sis Hopkins' Visit is the title of the one-act play which Carroll Fleming has written around Miss Melville's famous impersonation of the "jay girl from Slab Hollow." The engagement on the Keith circuit is for seven weeks.

James R. Adams, the well-known clown and comedian, gave a birthday party at his home in Brooklyn on Jan. 28. Among the many guests were his mother, who is sixty-nine years old; his sister, Mlle. Etta; Theodore H. Mackey, and Mr., Mrs., and Miss Mitchell. They had a patriotic supper, everything being decorated in red, white and blue by Mrs. Adams. Mr. Adams received a number of handsome presents, including one from his mother, a solid gold medal, presented to Mr. Adams' father several years ago by Tony Denier, and which he prizes very highly.

George Felix and Lydia Barry continue to meet with great success. They nearly always have to close the bill, and the fact that they are able to hold the people to the end is ample proof of their popularity and ability. They were particularly successful in San Francisco, Los Angeles, New Orleans, Memphis, St. Louis, and Cincinnati. Their return dates will prevent their return to New York until the middle of April.

Josephine Cohan, of the Four Cohans, was ill during the engagement of the Williams company in Cleveland week of Jan. 30. The other three Cohans arranged a sketch which pleased the audiences, although Miss Cohan's graceful dancing was sadly missed.

## VAUDEVILLE PERFORMERS' DATES.

Alburtus and Bartram—Reichshallen Theatre, Cologne, Germany, February.
Arras Trio—Keith's, Phila., Jan. 30-11.
Aimee—Dewey, N. Y., 6-11, Waldmann's Newark, N. J., 13-18.
Adams, Geo. H.—Empire, Buffalo, N. Y., 6-11.
Adams Sisters—Empire, Buffalo, N. Y., 6-11.
Adams, James R., and Co.—Eleventh Street O. H., Phila., Pa., 6-18.
American Musical Four—Keith's, Boston, 6-11.
Amann and Hartley—Keith's, Boston, 6-11.
Alburtus and Weston, Palace, N. Y., 6-11.
Alexa—G. O. H., Pittsburg, 6-11.
Burkhart, Lillian—Fountain, Cin., O., 5-11, Columbia, St. Louis, Mo., 13-18.
Brown, Harrison and Brown—Olympic, Chicago, 6-11, Haymarket, Chicago, 13-18.
Bryant and Saville—Hopkins', Chicago, 6-11, Olympic, Chicago, 13-18.
Boyle, E. J.—Haymarket, Chicago, 6-11, Hopkins', Chicago, 13-18.
Burt, Nellie—Cook O. H., Rochester, 6-11.
Bicknell—Pastor's, N. Y., 6-18.
Burgess, Neil—Keith's, N. Y., Jan. 30-11.
Brannan and Collins—Bijou, Wash'n, D. C., 6-11.
Burto—Fall River, Mass., 6-11.
Boyle and Graham—Pastor's, N. Y., 6-11.
Baron, Professor—Keith's, Boston, 6-11.
Booming Trio—Keith's, Boston, 6-11.
Burke, John T.—Palace, N. Y., 6-11.
Baker, Peter—G. O. H., Pittsburg, 6-11.
Boyle and Graham—Weber and Fields', N. Y., 6-11.
Borani Brothers—New Gilmore, Springfield, 6-11.
Colby and Way—Bradford 6-11, Sunderland 13-18, London 20-March 18.
Coote and Kingsley—Cook O. H., Rochester, 6-11.
Cashman, Hy. C.—Cook O. H., Rochester, 6-11, Wonderland, Detroit, 13-18.
Clivette—Royal Theatre, Birmingham, Eng., indefinite.
Couthoui, Jessie—Olympic, Chicago, 6-12.
Cyr and Hill—New Gilmore, Springfield, 6-11.
Carns, Emma—Bijou, Wash'n, D. C., 6-11.
Caron and Herbert—Columbia, St. Louis, 20-25, Lyceum, Memphis, 27-Mch. 4.
Collins and Collins—Keith's, Boston, 6-11.
Corinne—Wonderland, Detroit, 6-11, Cook O. H., Rochester, 13-18.
Cressy and Dayne—H. and B.'s, Brooklyn, 6-11.
Campbell and Beard—Keith's, N. Y., 6-11.
Cook and Mais—Comedy, Syracuse, 6-11.
Cherry Sisters—Bijou, Toronto, 6-11.
Conway and Leland—Haymarket, Chicago, 6-11.
Dandy, Jess—Bijou, Phila., 6-11, Keith's, Prov., R. I., 13-18.
Downs, T. Nelson—Pastor's, N. Y., 6-11.
Downing, Robert—G. O. H. Wash'n, D. C., 6-11.
Davis, George C.—Keith's, N. Y., 6-11.
Douglas and Ford—Sam T. Jack's, N. Y., Jan. 30-11.
Daly and Devere—H. and B.'s, Brooklyn, 6-11.
Dixon, Bowers and Dixon—Wonderland, Detroit, 6-11.
Dyllyn, John Bernard—Bijou, Wash'n, D. C., 6-11.
Deaves, The—Pastor's, N. Y., 6-11.
Dene, Violet—K. and B.'s, N. Y., 6-11.
Dartos, The—K. and B.'s, N. Y., 6-11.
Duffy, Sawtelle and Duffy—Francaise, Montreal, 6-11.
Day, Geo. W.—Keith's, N. Y., 6-11, Keith's, Boston, 13-18.
Dupree, Minnie—Proctor's, N. Y., 6-11.
Doerge, Alma, Proctor's, N. Y., 6-11.
Dawe, Oscar—Proctor's, N. Y., 6-11.
Dooley and Tenbrooke—H. and B.'s, Brooklyn, 6-11.
Duncan, Charles H.—H. and B.'s, Brooklyn, 6-11.
Dunn and Bell—Weber and Fields', N. Y., 6-11.
Dillon Brothers—Weber and Fields', N. Y., 6-11.
Doners, The—Comedy, Syracuse, 6-11.
Diana—New Gilmore, Springfield, 6-11.
Deets and Don—Haymarket, Chicago, 6-11.
Ely and Harvey—Proctor's, N. Y., 6-11.
English, Will—K. and B.'s, N. Y., Jan. 30-11.
Eldridge, Press—Keith's, Phila., 6-11, Pastor's, N. Y., 13-18.
Ellis, Charles T.—Brooklyn, N. Y., 6-11.
Eldridge, Aunt Louisa—Proctor's, N. Y., 6-11.
Elliott, Rose—Keith's, N. Y., 6-11.
Eddy Family—Haymarket, Chicago, 6-11.
Frencelli and Lewis—Keith's, Boston, 6-11, Keith's, Prov., R. I., 13-18.
Filson and Errol—New Gilmore, Springfield, 6-11.
Frobel and Ruge—Palace, N. Y., 6-11.
Fagan and Byron—Bijou, Wash'n, D. C., 6-11.
Fox and Allen—Palace, N. Y., 6-11.
Farrell, Billy—Theatre Royal, Bradford, Eng., Jan. 30-Mch. 1.
Favor and Sinclair—Palace, N. Y., 6-11.
Falke and Semon—Proctor's, N. Y., 6-11, Palace, N. Y., 13-18.
Falk, Eleanor—G. O. H., Wash'n, D. C., 6-11.
Fredericks, The—Keith's, N. Y., 6-11.
Franklin, Irene—Weber and Fields', N. Y., 6-11.
Flynn, Joe—Novelty, Brooklyn, 6-11.
Gassman, Josephine—St. Paul 6-11, Minneapolis 13-18.
Gaylor and Graff—Bijou, Richmond, Va., 6-11.
Gilson, Lottie—Comedy, Syracuse, N. Y., 6-11.
Green and Friend—Wonderland, Detroit, 6-11.
Glenroy, James R.—Keith's, Prov., R. I., 6-11.
Girard, Gilbert—G. O. H., Washington, D. C., 6-11.
Gardner and Gilmore—Cook O. H., Rochester, 6-11.
Gleesons, The—G. O. H., Pittsburg, 6-11.
Grant and Norton—Hopkins', New Orleans, 6-11, Lyceum, Memphis, 13-18.
Grapewin and Chance—Keith's, Phila., 6-11.
Gilson and Reynolds—Novelty, Brooklyn, 6-11.
Goolmans, The—New Gilmore, Springfield, 6-11.
Gallando—Hopkins', Chicago, 6-11.
Halliday and Ward—Leland, Albany, 6-11, Palace, N. Y., 13-18.
Huline Brothers—Keith's, Boston, Jan. 30-11.
Howard and Bland—G. O. H., Wash'n, D. C., 6-11
Howe and Edwards—England—indefinite.
Horton and O'Neil—Park, Worcester, 6-11.
Hegelmanns, The—K. and B.'s, N. Y., Jan. 30-11.
Heath, Ida—K. and B.'s, N. Y., Jan. 30-11.
Hall, E. M.—St. Charles, New Orleans, 5-11, Lyceum, Memphis, 13-18.
Hallen and Fuller—Keith's, Phila., 6-11.
Haines and Pettingill—Novelty, Brooklyn, 6-11.
Hawley, Walter—G. O. H., Wash'n, D. C., 6-11.
Hall and Staley—Palace, N. Y., 6-11.
Harbecks, The—Pastor's, N. Y., 6-11.
Hunting Trio—Pastor's, N. Y., 6-11.
Howley and Leslie—Proctor's, N. Y., 6-11.
Hoey, James F.—Novelty, Brooklyn, 6-11.
Herbert, Professor—Haymarket, Chicago, 6-11.
Irwin, Flo—G. O. H., Wash'n, D. C., 6-11.
Johnsons, Musical—G. O. H., Brooklyn, 6-11.
Jansen, Marie—Keith's, Phila., 6-11, Keith's, N. Y., 13-18.
Johnson Davenport and Loretto—Comedy, Syracuse, 6-11.
Kenwick, Anna—G. O. H., Wash'n, D. C., 6-11.
Kleist Brothers—Leland, Albany, N. Y., 6-11, Poli's, New Haven, Conn., 20-25.
Krause and Rosa—Orpheum, Omaha, Neb., 20-28.
Kendal, Ezra—Columbia, St. Louis, 6-11.
King and Craig—Park, Worcester, 6-11.
Kamochi and Tony—Pastor's, N. Y., 6-11.
Koppe, Mons.—Bijou, Wash'n, D. C., 6-11.
King, Mabel Taylor—Palace, N. Y., 6-11.
Kreisel, Professor—Proctor's, N. Y., 6-11.
Kellys, The—Poli's, New Haven, 6-11, Proctor's 20-25.
Leech, Al., and Three Rosebuds—St. Charles, New Orleans, 13-25.
Latell, Ed—Syracuse, N. Y., 6-11, Pastor's, N. Y., 13-18
LeRoy, Servais—K. and B.'s, N. Y., Jan. 30-11.
Lafayette—Keith's, N. Y., 6-11, Keith's, Phila., 13-18.
Leavitt and Nevello—Keith's, Phila., 6-11.
Lardinois, Mlle.—K. and B.'s, N. Y., Jan. 30-11.
Lorraine and Howell—Keith's, Phila., 6-11.
Leslie and De Forrest—Bijou, Wash'n, D. C., 6-11.
Lang, Edwin R.—Wonderland, Detroit, 6-11, Cook O. H., Rochester, 13-18.
Lang and Keeler—Columbia, St. Louis, 6-11.
Lindsley, Bessie—Columbia, St. Louis, 6-11.
LeRoy, Larrie—Proctor's, N. Y., 6-11.
Lessik, Hadj—G. O. H., Pittsburg, 6-11.
Ludington, Helen—Keith's, N. Y., 6-11.
Loftus, Cissy—Weber and Fields', N. Y., 6-11.
Lee, Amy—Poli's, New Haven, 6-11.
Leonard and Fulton—Olympic, Chicago, 6-11.
Lundgrens, The—Olympic, Chicago, 6-11.
Masco, Senorita Rosso—Pastor's, N. Y., 6-11.
Mulvey and Inman—Pastor's, N. Y., 6-11.
McConnell and Day—Pastor's, N. Y., 6-11.
Murphy and Willard—Pastor's, N. Y., 6-11.
Meir, David—K. and B.'s, N. Y., 6-11.
Monroe, Geo. W.—Palace, N. Y., 6-11.
Miller, Jessie—Palace, N. Y., 6-11.
Mitchell and Prince—Proctor's, N. Y., 6-11.
McClains, The—Cook O. H., Rochester, 6-11.
Moreland, Beatrice—Keith's, Boston, 6-11.
MITCHELL, MASON.—N. Y., 6-11.
Morton and Revelle—H. and B.'s, Brooklyn, 6-11.
Moore, Raymon—Park, Worcester, 6-11.
Murphy, Mark—G. O. H., Wash'n, D. C., 6-11.
Marshall, Edna Bassett—Pastor's, N. Y., 6-11.
Mudge and Morton—Wonderland, Detroit, 6-11.
Miller, Joaquin—Keith's, Boston, 6-11.
Manning and Weston—New Gilmore, Springfield, 6-11.
Midgleys, The—G. O. H., Pittsburg, 6-11.
Merkle Sisters—K. and B.'s, N. Y., Jan. 30-11.
Marzella, Mlle.—K. and B.'s, N. Y., Jan. 30-11.
McClain, Billy—Rochester, N. Y., 6-11.
McIntyre and Peak—Orpheum, Omaha, 6-11, Chicago O. H., 20-25.
McAvoy and May—Keith's, N. Y., 6-11.
McAvoys, The—Keith's, N. Y., 6-11.
MacWilton, Belle—Bijou, Toronto, 6-11.
Meredith, Maud—Haymarket, Chicago, 6-11.
Mack and Armour—Haymarket, Chicago, 6-11.
Metweef Troupe—Olympic, Chicago, 6-11.
Morgan, Ada—Olympic, Chicago, 6-11.
Nobles, The—Orpheum, Los Angeles, Cal., 20-Mch. 4.
Niblo, Fred—Keith's, Phila., 6-11.
Nelson and Milledge—Bijou, Wash'n, D. C., 6-11.
Neuville, Mr. and Mrs. A.—Pastor's, N. Y., 6-11.
Nizairas—Keith's, Boston, 6-11.
Newsboys' Quintette—Cook O. H., Rochester, 6-11.
Nelson Sisters—Novelty, Brooklyn, 6-11.
Nonnan—Haymarket, Chicago, 6-11.
Nibbes, Two—Olympic, Chicago, 6-11.
Oceana—Proctor's, N. Y., 6-11.
Okabe's Japanese Troupe—Keith's, Boston, 6-11.
Onri, Adele Purvis—Comedy, Syracuse, N. Y., 6-11.
O'Brien and Havel—W. and F.'s, N. Y., 6-11.
Purcell and Maynard—Keith's, Boston, 6-11.
Pantzer Brothers—H. and B.'s, Brooklyn, 6-11.
Powers and Theobald—Hopkins', Chicago, 13-18.
Papinta—Orpheum, Los Angeles, 6-Mch. 4.
Pantzer Trio—K. and B.'s, N. Y., Jan. 30-11.
Polk, Dan—Shea's, Worcester, 6-11.
Partellos, The—York, Pa., 6-11.
Power, H. H.—York, Pa., 6-11.
Rackett Brothers—Novelty, Brooklyn, 6-11.
Raymond, Lizzie B.—Hopkins, Chicago, 6-11, Orpheum, Kansas City, 13-28.
Robinson-Baker Trio—Casino, Paris, France, Dec. 16-Feb. 16.

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20TH CENTURY COMEDIANS
The Most Refined Company of
STAR ENTERTAINERS,
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GEO. NORTON, Mgr., 12 Union Square, New York.

MAUDE COURTNEY
Some New Notices:
MAUDE COURTNEY SCORES.—Maude Courtney sang "Maryland," "My Old Kentucky Home," "Dixie," and sang them well. She has wisely gone back to her simple dress of last Summer, more in accord with her act than the satin gown she wore at Pastor's, and her simplicity of appearance and method carried her to success. She puts her heart in her work, and this enthusiasm, rare in vaudeville, vivifies her old time songs.—*Chicot in Telegraph*, Jan 20
Maude Courtney, a tall, handsome and graceful young woman, is scoring a big hit at Keith's, this week, by singing a lot of ballads of long ago in a sweet and winning manner.
There are a few old timers left in the world. This one, for instance, wants, right here, to thank a damsel clad in white, who is this week billed at Keith's under the name of Maude Courtney. This young woman is not an Eames nor a Melba, or anything approaching it, but she warbled "My Old Kentucky Home," and "Maryland, My Maryland," and "Tramp, Tramp, Tramp, the Boys are Marching," in such a deliciously unaffected way the other evening that we forgot all the rest of the programme and fell to weaving pretty memories of other days when "somebody" used to sing those old melodies in far-away Dixie land. Miss Courtney has our thanks. Those old songs, after all, are worth a dozen of the new jingles, with their dreary rot.—"THE PLAYGOER."—*Philadelphia Call*, Jan. 28.
This week, Keith's, Providence.

JOSEPHINE SABEL
Castle Circuit, Feb. 13 to March 4.
WINTERGARTEN, BERLIN, GERMANY, APRIL 1, INDEFINITE.
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INVITES OFFERS.
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*Boston Post* says:
KEITH'S THEATRE.
Willard Simms also proved a big card. He introduced some delightful pantomimic work that was very artistic, in which he had the assistance of Jennie Graham. His imitations of Bowery concert singers of both sexes were amusing and elicited great laughter.
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WANTED By young, energetic, handsome actress, with novel dramatic sketch, a legitimate actor, with some reputation, for partner in vaudeville. One able to revise, or stage, preferred.
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## Captures Washington and Buffalo

Pronounced by WILLARD HOLCOMBE, of the *Washington Post*, to be the Julia Marlowe of Vaudeville.

CHANNING POLLOCK, of the *Washington Times*, says: Her brightness is so catching, and her daintiness so real, and her beauty of such a feminine sort, that one cannot help thinking her remarkable.

JOHN H. O'BRIEN, of the *Buffalo Express*, asserts that her playette is the very best little comedy that has ever visited a Buffalo Vaudeville Theatre.

## NO OPEN TIME TO OFFER ANY ONE

Reynaud, E. F.—Keith's, Prov., R. I., 6-11.
Romallo Brothers—Palace, N. Y., 6ll.
Riley and Hughes—Fountain Square, Cin., O., 6-11.
Rice and Cohen—Keith's, Boston, 6-11.
Redding, Francesca—Keith's, N. Y., 6-11, Keith's, Phila., 13-18.
Royce, Ray L.—Bijou, Toronto, Can., 6-11, Cook O. H., Rochester, 20-26.
Roattina, Adelina—Bijou, Wash'n, D. C., 6-11.
Roew, William—Palace, N. Y., 6-11, G. O. H., Wash'n, D. C., 13-18.
Rappo Sisters—Columbia, St. Louis, 6-11.
Ramsey and Ramsey—Columbia, St. Louis, 6-11.
Rose, Lew—Proctor's, N. Y., 6-11.
Rembrants—Proctor's, N. Y., 6-11.
Review Comedy Four—Comedy, Syracuse, 6-11.
Russell Brothers—Hopkins', Chicago, 6-11.
Sims, Willard—W. and F.'s, N. Y., 6-11.
Streator Zouaves—H. and B.'s, Brooklyn, 6-11.
Sidman, Mr. and Mrs. A.—Proctor's, N. Y., 6-11, Palace, N. Y., 13-18.
Stanton and Modena—Columbia, St. Louis, Mo., 6-11.
Sherman, Professor—New Gilmore, Springfield, 6-11.
Stewart Sisters—Lyceum, Phila., Pa., 13-18.
Sabel, Josephine—Castle Circuit, 13-Mch. 4.
Suits, Anna—Palace, N. Y., 6-11.
Sic Hassan Ben Ali's Arabs—Sam T. Jack's, N. Y., 6-11.
Stevenson, Professor—Keith's, N. Y., 6-11.
Seeley and West—Keith's, Phila., 6-11.
Sennetts, Six—Park, Worcestor, 6-11.
Stanley and Jackson—Park, Worcester, 6-11.
Trolley Car Trio—G. O. H., Wash'n, D. C., 6-11.
Tegge and Daniels, Columbia, St. Louis, 6-11.
Taft, Harry—Keith's, Boston, 6-11.
Tempest, Forrest—Palace, N. Y., 6-11.
Topack and Steele—Keith's, Phila., 6-11.
Thornton, Bonnie—Novelty, Brooklyn, 6-11.
Thorne and Carleton—Keith's, Boston, 6-11.
Terry, Ralph—Keith's, Phila., 6-11.
Urquhart, Isabelle—Palace, N. Y., 6-11.
Urso, Camilla—H. and B.'s, Brooklyn, 6-11.
Uno Trio—Novelty, Brooklyn, 6-11.
Volta and Bechade—H. and B.'s, Brooklyn, 6-11.
Valdares, The—Pastor's, N. Y., 6-11.
Van, Billy—Hopkins', Chicago, 6-11, Olympic, Chicago, 13-18.
Ventinis—Palace, N. Y., 6-11.
Wolfe, Kitty—Olympic, Chicago, 6-11, Chicago O. H. 13-18.
Whitney Brothers—Bijou, Toronto, 6-11.
Williamson and Stone—Comedy, Syracuse, 6-11.
Wills and Loretto—G. O. H., Pittsburg, 6-11.
Webb and Hassan—Shea's, Buffalo, 6-11, Harlem Music Hall 13-18.
Weston and Yost—Sam T. Jack's, N. Y., Jan. 30-11.
Willett and Thorne—Bijou, Richmond, Va., 6-11, G. O. H., Wash'n, D. C., 13-18.
Walberti—Pastor's, N. Y., 6-11.
Wormwood, Professor—G. O. H., Wash'n, D. C., 6-11.
Wilson, Geo.—Palace, N. Y., 6-11.
Weightman, Allen—Palace, N. Y., 6-11.
Wertz and Adair—Cook O. H., Rochester 6-11.
Winters, The—Keith's, Phila., 6-11.
Wycoff, Fred—Bijou, Toronto, 6-11.
Wilson Family—New Gilmore, Springfield, 6-11.
Western, Tillie—Haymarket, Chicago, 6-11.
Young, Ollie—Olympic, Chicago, 6-11, Haymarket, Chicago, 13-18.
Zimmer—Cook O. H., Rochester, 6-11.

## MATTERS OF FACT.

Georgia Welles, the ingenue, whose work proved so pleasing with the Frawley company early in the season, will accept immediate offers for special engagements or in new productions. Communications may be addressed in care of this office.

Sosman and Landis, scenic artists, of Chicago, supplied 211 theatres and opera houses with scenery during the past year. The scenery went into some of the best theatres in the country. Sosman and Landis carry a complete stock of everything appertaining to the scenic line. They have just issued a thirty-two page catalogue which will be sent to applicants who address the studio at Chicago.

Manager A. A. Graff, of the Grand Opera House, Syracuse, N. Y., has open time Feb. 13-15.

Joseph Herdlicka, Jr., musical director with the Night Owls company, will be at liberty after Saturday, the company closing on that date.

Howard Wall and Joseph Le Brandt are the authors of the sketch, Divorces While You Wait, which has proved so successful over the Western circuits. Many other sketches by these authors have pleased in vaudeville.

Howard Wall and Sam H. Speck have written a new song, "Because She Loved Him So," which Weber, Fields and Stromberg will shortly publish.

G. A. Stryker has had an offer for his new pantomime, but has not yet disposed of it. He has severed his connection with Richard Mansfield.

Owen Ferree and Emile La Croix have formed a copartnership to transact a general vaudeville and dramatic agency and booking business, with offices at 1303 Broadway and Thirty-eighth Street. The Frank W. Mead Amusement Company, of Boston, has appointed the new firm New York representatives.

Harry J. Vance, business-manager of Jule Walters, arrived in Honolulu, H. I., Jan. 18, and is billing the city for the appearance of his star in How Hopper Was Side Tracked. The company will make an indefinite stay on the island, producing all of Mr. Walters' successes.

Edwin G. Lawrence has associated himself with the New York School of Acting.

The Aubrey Dramatic company has scored a big success wherever it has played since the opening of the season. The company is now touring the South.

D. L. Boone, who left Salt Lake City with railroad tickets belonging to Harry Corson Clarke, returned six tickets by mail, confessing that he had sold six more to "scalpers." Three of these were recovered and the rest have been bulletined as worthless.

The Stater Dramatic company, featuring J. Moy Bennett, broke the record of the Crawford Theatre, Topeka, Kan., on Jan. 16, the standing room being sold at 7.30. Always on Time was the bill, and it was the company's third visit to Topeka this season.

Howard's Theatre, Chicago, Ill., which has been under the management of Howard and Doyle this season, can be rented or is offered for sale to responsible parties. The Howard, formerly the Lyceum, is on Desplaines Street, with a seating capacity of 2,357 and modern appointments. Immediate possession of the house may be had.

Frances Aymar Mathews, Westfield, N. J., will negotiate with responsible parties for the production on royalty of her three-act farce, A Dakota Divorce.

Stetson's Uncle Tom's Cabin company played to a satisfying business at the Star Theatre, Elizabeth, N. J., last week. Manager Morton has rebooked the attraction for next season.

Fred Niblo, monologue comedian, has not lost a week since August, 1898. His time is booked solid until August, and he has had no difficulty in making good everywhere.

Julian Magnus, one of the best known managers and advance men, is at liberty. He was for many years manager for Marie Wainwright and Mr. and Mrs. Russ Whytal. As a newspaper man, manager, actor, and playwright, Mr. Magnus has had a long and valuable experience.

The Gibney-Hoeffler company did a record-breaking business at the Grand Opera House, Youngstown, Ohio, week of Jan. 23.

Manager H. C. Hayward, of the Spokane, Wash., Auditorium, wires: "Harry Corson Clarke played Feb. 3 and 4 to big business. Company and play made excellent impression. I predict a great future for Mr. Clarke."

Homer Sheridan, having closed as business-manager of the Report for Duty company, is open to offers for the rest of the season and the Summer. He has had a wide experience as a manager of Summer resorts. His address is care Hawley's, Vine Street, Cincinnati, Ohio.

Frank A. Williams, Connellsville, Pa., wants some good repertoire people to complete his organization.

Desk room may be had at a good Broadway location in the heart of the theatrical centre, by applying to "A. B.," care of this office.

The Opera House at Newberry, S. C., has not only been newly decorated, but has new managers, Voss and Vardin, who are prepared to book a limited number of good attractions to fill available open time.

Rena Atkinson will consider offers for concerts and special operatic performances in the vicinity of New York.

A young actress, "E. J. M.," care this office, wants a male partner in a dramatic sketch for vaudeville.

The Massillon Show Printing company, of Massillon, O., offer to do all kinds of show printing, excepting lithographs, at cut rate prices.

Good attractions will find immediate open time at the Winchester (Ky.) Opera House, managed by Bradley and Martin.

## OBITUARY.

Bob Hooley died in Chicago, on Jan. 24. Although comparatively a young man, he was almost unknown to the present generation of playgoers. During the past ten years, or until the death of his uncle, R. M. Hooley, of Hooley's Theatre, Chicago, he had been acting for him in a clerical capacity. He was best known as one of the minstrel team of Hooley and Thompson. They came together in the early seventies, when they joined Welch, Hughes and White's Minstrels, in Brooklyn, N. Y., and, afterward, Heyward Brothers' Serenaders, with whom they played two years. They then toured in vaudeville, and in 1876 joined Haverly's New Orleans Minstrels, remaining with them until Haverly's Original Mastodon Minstrels were organized, in 1878, when they became identified with that organization, going to Europe with them and playing six months in London. They were prominent members of the Mastodons until 1886, when they joined Haverly's Home Minstrels, in Chicago, and, later, Wilson and Rankin's Minstrels for a season. Their last joint engagement was at Tony Pastor's Theatre, New York, being Mr. Hooley's last professional appearance. The remains were removed to Brooklyn, N. Y., for interment in the family plot in Holy Cross Cemetery.

Thomas Crosbie Houghton, known to the profession as Major T. C. Howard, died on Jan. 28, at the Pennsylvania Hospital, Philadelphia, Pa., of Bright's disease. Mr. Howard was born in Boston, Mass., in 1842, and began his stage career at the Boston Museum in 1861. At the outbreak of the Civil War he joined the 42d Massachusetts Volunteers, enlisting as a private, and, after honorable service, he retired as a commissioned officer. Returning to the stage, Mr. Howard was sometime manager, sometime star, and more frequently a member of supporting companies. As a manager he was quite successful for a number of seasons with E. P. Sullivan as his star in New England. In recent seasons he managed June Agnott and Pawnee Bill, and, at the time of his death, he was associated in the direction of the present tour of The Two Johns, in aid of J. C. Stewart's home for widows and orphans of soldiers. Manager Butler C. Stewart and the Philadelphia Elks forwarded the remains to Mr. Howard's late home, Peak's Island, Maine, where they were interred. A widow and a son survive Mr. Howard.

Mrs. George Gale (Rena Trumbull Gale), sister of Ollie Mack, and one of the Trumbull Sisters of Murray and Mack's Finnigan's Ball company, died on Feb. 1, at Shreveport, La., of congestion of the brain, caused by the grip. She was thirty-six years of age. Her mother, Mrs. J. L. Trumbull, was at the death bed, as were also her sisters, Mae and Fannie; Mr. and Mrs. Ollie Mack (Kittie Beck), and Manager Joe W. Spears, her brother-in-law. Mr. Gale is a member of The Late Mr. Early company. The remains were taken to Centreville, Ind., for interment.

Alcide Durand died on Feb. 4 at the house of his nephew in Yonkers, N. Y. He was about seventy years of age, and had been connected with amusement enterprises in New York city for many years. For a number of years he was treasurer for Maurice Grau's various operatic enterprises. His death was due to an operation for cancer of the tongue, from which he had been a sufferer for two years. He was born at Cognac, France, and had come to America when he was a young man.

John Nicholas Rathgeber, for many years associated with Steinway and Sons, died on Jan. 20, at his home in this city, aged forty-four years, of liver trouble. Nicknamed "Everybody's Friend," his kindnesses were known to a host of struggling musicians, and he had been a valued acquaintance of many prominent artists—Edwin Booth, Ignace Paderewski, Adelina Patti, and countless others.

John H. Davis died in the State Prison, at Wethersfield, Conn., on Jan. 30. He had been a guard at the prison, and was sentenced for life for aiding the escape of Hamlin and Allen, in 1879. Davis was a devoted, intelligent, student of Shakespeare, and had been a correspondent of nearly every prominent Shakespeare club in America.

Charles Shorts, the stage carpenter of A Milk White Flag company, committed suicide in Philadelphia, on Feb. 3. His despondency is supposed to have been caused by the hopeless illness of his father and other family misfortunes. The Theatrical Union, of which he was a member, took immediate charge of the remains.

Laura Gunderson, Norway's greatest actress, who died in Christiania, at an early hour on Christmas morning, made her last appearance, by a strange coincidence, in a play by Wilhelm Krag, called Christmas Eve, in which, as a weary worn-out woman, it was her part to die as the Christmas chimes were pealing.

Leonard S. Hostetter, better known in the profession as Leonard Somers, died suddenly of heart disease, at Albany, N. Y., on Feb. 2. He had been a successful character actor, and had last appeared with Tom Nawn in Shanty Town. On Feb. 4 the remains were buried by the Actors' Fund in St. Mary's Cemetery, Albany.

Amalie Schneeweiss Joachim, wife of the famous violinist, Joseph Joachim, died in Berlin, Feb. 4 from an operation. She was sixty years old, and had a wide reputation as an operatic and concert singer. She sang in this country in 1893.

Alice Lillian Barnes, formerly of the Barnes Sisters, and Barnes and Moss, died in Rochester, N. Y., on Jan. 29, of peritonitis, aged twenty-two years. Interment was made in the Cambridge, Mass., Cemetery, on Feb. 1.

Charles A. Vanderslice, manager of the Opera House, Rochester, Pa., died suddenly Jan. 31, from hemorrhages. He was sixty-seven years of age, and was a prominent member of the Odd Fellows' Society.

John Short, carpenter of A Milk White Flag, died of asphyxiation in his hotel room in Philadelphia on Feb. 3. His death is believed to have been accidental.

J. O. Ayers, manager of the Music Hall, Portsmouth, N. H., died Feb. 2, of typhoid pneumonia, at the age of fifty-seven years. He was a prominent member of the Portsmouth Lodge of Elks.

The Rev. John Dickinson, brother of Anna Dickinson, died on Feb. 1, in Los Angeles, Cal., of acute bronchitis, aged sixty-four years.

Mrs. C. Marks, mother of Ted D. and Lew N. Marks, died recently at her home, in New Orleans, La.

A. H. Letourney, long connected with the theatre in Louisville, Ky., managed by the Whallen Brothers, died in that city on Jan. 27.

Otto McKinstry, for many years stage-manager at the Grand Opera House, Marion, Ind., died in that city Jan. 27.

Madame Eva Samson, who was a well-known actress of a former generation, died recently at Nice, France.

### Died.

AYERS.—J. O. Ayers, at Portsmouth, N. H., Feb. 2, aged 57 years, of typhoid pneumonia.

BARNES.—Alice Lillian Barnes, in Rochester, N. Y., on Jan. 29, of peritonitis, aged 22 years.

DICKINSON.—The Rev. John Dickinson, in Los Angeles, Cal., on Feb. 1, aged 64 years, of acute bronchitis.

DURAND.—Alcide Durand, at Yonkers, N. Y., on Feb. 4, aged 70.

GALE.—Mrs. George Gale (Rena Trumbull Gale), on Feb. 1, at Shreveport, La., of congestion of the brain, aged 36 years.

HOOLEY.—Bob Hooley, in Chicago, Ill., on Jan. 24.

HOSTETTER.—Leonard S. Hostetter (Leonard Somers), at Albany, N. Y., on Feb. 2, of heart disease.

HOUGHTON.—Thomas Crosbie Houghton (Major T. C. Howard), on Jan. 28, at Philadelphia, Pa., of Bright's disease, aged 56 years.

JOACHIM.—Amalie Schneeweiss Joachim, at Berlin, Feb. 3, aged 60 years.

LETOURNEY.—A. H. Letourney, at Louisville, Ky., Jan. 27.

MARKS.—Mrs. C. Marks, mother of Ted D. and Lew N. Marks, in New Orleans, La.

McKINSTRY.—Otto McKinstry, at Marion, Ind., Jan. 27.

RATHGEBER.—John Nicholas Rathgeber, in New York city, on Jan. 30, of liver trouble, aged 44 years.

SAMSON.—Eva Samson, recently at Nice, France.

SHORT.—John Short, in Philadelphia, Pa., on Feb. 3, of asphyxiation

SHORTS.—Charles Shorts, at Philadelphia, Feb. 3, aged 31.

VANDERSLICE.—C. A. Vanderslice, at Rochester, Pa., Jan. 31, aged 67 years, of hemorrhages.

### Married.

EVANS—BLANCHETT.—E. V. Evans and Louise Blanchett, at Wichita, Kans., Jan. 25.

KELLAM—WOODWARD.—Lee J. Kellam and Jennie Woodward, at Adrian, Mich., on Feb. 2.

McCABE—BERRY.—James D. McCabe and Jeannette Berry, at Cambridge, O., Jan. 26.

PENDLETON—BLAUVELT.—W. F. Pendleton and Lillian Blauvelt, in Rome, Italy, on Feb. 2.

RICH—BETHARD.—Jay F. Rich and Gertrude Bethard, at Peoria, Ill., Jan. 30.

### Born.

WEITHOFF.—A daughter to Mr. and Mrs. Louis Weithoff, at Seymour, Ind., on Feb. 4.

WORLD.—A son to Mr. and Mrs. John W. World (Beatrice Hastings), on Dec. 27, 1898.

## LETTER LIST.

### WOMEN.

Amross, Leona
Anderson, Carrie
Alescia, Marlowe
Ashley, Minnie
Adams, Mrs. G. H.
Asquith, May
Alter, Lottie
Bell, Elenor Lane
Barrymore, Ethel
Butler, Addie
Bryton, Georgia
Brooks, Mary
Busby, Amy
Bruce, Caroline
Bell, Emma
Ballad, Blanche
Burt, Fanny
Burg, Clara
Burg, Leoerna
Butler, Gertrude A.
Burnette, Jessie
Bertelle, Aileen
Blythe, Kate
Burton, Lillien
Bindley, Florence
Basehoffe, Emilie
Bauman, Rose A.
Brown, M. Ella
Cooling, Maud
Chase, Marion
Cowper, Archie
Corona, A. M.
Challenger, H. P., Mrs.
Clayton, Blanche
Carmichael, Agnes
Clonghar, Ina
Carter, May
Closser, Louise
Clark, Lida
Coleman, Clara
Campbell, Fanchon
Clark, Hilda
Chester, Madam
Carroll, Elenore
Cliff, Lora Addison
Crater, Avolene
Cowper, Eleanor M.
Douglas, Louise
Dana, Victoria
Dorety, Lillian
Davis, Maybelle
Durand, Maude
Deveraux, M.
Del Vecchio, Bonnie
Dent, D., Emma
Dupree, Minnie
Demaris, Aimee
Duxbury, E.
Edwards, Jerome, Miss
English, Jane
Evans, Lizzie
Elsler, Effie
Earle, Florence
Elliott, Maud
Earl, May
Estelle, May
Eldridge, Louisa
Elliott, Gertrude
Estel, Adelyn
Fitzgerald, Clay
Fulton, J. R., Mrs.
Fleming, A.
Fox, Grace
Fitzpatrick, Margaret
Germaine, Katherine
Gilmore, Alice
Gould, Minna Gordon
Gilman, Carlotta
Giroux, Marion
Gerald, Florence
Griswold, Jessie
Gilroy, Mamie
Girlette
Granville, Nellie
Graham, Vivian
Gale, Francis
Hall, Laura Nelson
Hayes, Lizzie
Howe, Mamie
Harrington, Mary
Harpstride, Lillie
Hastings, Florence S.
Harris, Lenore
Hathaway, Clara
Harrison, Benjie
Hathaway, Anna Lois
Hayman, Margaret
Hill, Genevelve
Horne, Mary
Hix, Sadie F.
James, Willie
Jordan, Jessie
Jerome, Clara Belle
Kent, Mae W.
Keller, Alice
Knott, Clara
Knight, Rita
Kimball, Cortuse
Karroll, Virginia
Kennedy, H. B.
Lyons, Gretchen
Lowe, Dora
LaBlanch, Marie
Lynch, Mrs. W. P.
Leddy, Marie
Loughlin, Anna
Long, Loretta A.
La Verne, Lucille
Lamb, Chas Y., Mrs.
Leslie, Enie
Lovering, Daisy
Leonard, D. Hope
Lowrie, Jeanette
Lamson, J. D., Mrs.
Langley, Clara M.
Millward, L. Miss
McLeod, Villa
Mahen, Caroline
Ma Belle, Margerie
Marsden, Blanche
Mohawk, Go Won Go
Murray, Norma
Mackey, Julia
Morin, Pelar
McCormick, Jennie
Murdock, W. H., Mrs.
McCaull, Lizzie
Midgley, Sager
Muller, Louisa
McLeod, M. V., Mrs.
Melrose, Lizzie
Gora, Helen
McCarthy, Mrs. Dan
Mitchell, Maggie
Maundin, Anna
Meredith, Cissy
Morrison, Ada
Norton, Madge
Nichols, Mable
Nelson, Nellie Yale
Nichols, Lulu
Nelson, Frank D.
Pitt Florie A., Mrs.
Pomeroy, Frances
Preuitte, Mathilda
Putnam, Putnam
Plaisted, Gracie
Payne, Lydia
Payne, Rose
Robinson, Anna
Rossiter, Vivian
Rugglies, Minnie E.
Rutter, Grace
Reed, Marion E.
Randolph Eva
Ramona, Mrs. W.
Roberts, Florence
Rice, Bessie
Shaw, Florence Morris
Scott, Edna
Sydney, Myra
Snow, Genevieve
Selden, E. Carrie
Snow, Addie
Sherwood, Florence
Sargent, Isobell
Salisbury, Ella
Stillman, Rose
Seymour, Marie E.
Selbie, Eva
Shears, Libbie
Schumann, Jennie
Scott, Mamie
Standish, Florentine
Scott, Grayce
Saville, Mrs. S.
Stuart, Marie
Seville, S., Mrs.
Smith, Milton
Soulin, Janet
Soulier, Lenore
Stembler, Ida
Shotwell, Marie D.
St. John, Mrs. ert
Tunison, Louise
Thropp, Clara
Thompson, Lonnie
Thorne, Sylvia
Thorne, Bessie
Tillell, Charlotte
Taylor, Mayme
Thompson, Mollie
Tabor, Lulu
Thompson, Mary E.
Thompson, Alice
Verno, Anita
Vernon, Ida
Valerie, Mrs.
Vale, Mrs. Tracey
Wallis, Gladys (a. d.)
Waters, Jessie
Whalen, Carrie
Warren, Gertrude
Wolfe, Kitty
Woods, Georgia L.
Wood, May E.
Wilburton, Miss
Wade, Maggie
Willard, Eloise
Wilson, Kate D.
Watson, Lottie
Willard, Katherine
Welby, Grace
Williams, Hattie
Weaver, Blanche
Williams, Mable
Wicks, Lillian Florence
Wilbraham, Florence
Young, Mrs.

### MEN.

Askin, Harry (Spec. del.)
Adams, Sam'l J.
Andrews, Wm. H.
Atkinson, J. Guy
Allen, Will S.
Albin, E. A.
Arnold, J. F.
Archer, Chas.
Aiken, Frank E.
Bowles, Geo.
Barclay, Byron
Bryant, Geo.
Barton, H. S.
Bearhope, Jno. C.
Beanah, Chas. A.
Berling, Edwin
Bosworth, Geo.
Bell, Digby
Bell, Ed.
Bernard, Jenkins
Bellows, Walter
Barrows, Jas. O.
Batchelder, Prof. W. J.
Battle, Chas.
Bertram, Chas. N.
Becker, H. W.
Byrne, Andrew
Blakemore, H. D.
Brinkley, J. N.
Brinkler, H. W.
Boyle, Edward
Brown, Wm. R.
Burton, Carl
Burton, C. S.
Boyle, Chas. H.
Barbour, Lawrence
Baldwin, W. S.
Butterfield, W. E.
Braden, Geo. F.
Beach, Wm.
Backus, Fred'k
Baldwin, Walter
Boyle & Graham,
Beckwith, Wm.
Bertram, Wm. S.
Bidden, C.
Brophy, James
Basco & Roberts,
Barton, Harry C.
Boyd, W. C.
Barrow, W. M.
Brown, E. M.
Cullam, A. B.
Clary, G. R.
Campbell, H. J.
Carroll, F. R.
Clark, Chas. N.
Condon, J. T.
Clark, Frank I.
Cavallo, R.
Cissel, Clarence
Chilling, S.
Carr & Jordan
Carr, G. H.
Crane, Seth
Cantor, Daniel
Cushing, J. Thos.
Cawthorn, Herbert
Crane, John
Croxton, B. Frank
Cornell, John
Currier, Frank J.
Cosgrove, E.
Covant, Frank W.
Chandler, Holden
Corrigan, Emmett
Castle, Jules B.
Clark, C. D.
Cecil, Wm.
Colleren, C. F.
Caldwell, C. E.
Caldwell, Claire
Coombs, Sam R.
Clark, Eddie
Drew, Sidney
Dunn, Allan
Daly, Wm.
DeForrest, Hal
Deland, F. F.
Duering, St. Rudolphi
Donavan, Jas. H.
Davis, Alfred W.
DeVere, T. A.
Davis, A. H.
Devries, Maurice
Dickeson, Harry
DeMellos, Leonce
Dickeson, H. A.
Daniels, Joseph D.
Dowling, Joseph
Darcy, John
Donnelly, Will J.
Decker, Estate
Elzey, Henry E.
Denton, Geo. C.
Dodge, Wm. R.
Depew, Pete
Darvin, Henry
Eckhart, Hugo
Everitts, Geo. P.
Edwards, Julian
Ellis, Chas.
Edwards, Chas. F.
Eisler, Will C.
Enas, Wilson
Edwards, James
Ellsworth, Elmer
Elliott, Arthur
Ferral, Robt. J.
Fowler, Edw'n A.
Fieringe, Leonard
Fulton, J. B.
Fenwick, Harry W.
Franklin, Gus
Flaherty, Jno. S.
Frawley, T. D.
Flood, Frank
Fisher, Perkins D.
Fielding, Harry
Griffith, Jno.
Garey, James K.
Germunder, Geo.
Gourley, John
Griffin, John D.
Gabriel, Max
Gheen, Francis
Gilroy, John
Glaiser, Harry
Gray, Frank
Greer, Julian
Greene, Chas. J.
Gilbert, Raymond
Gillingwater, Claude
Goldberg, H.
Gilbert, John E.
Grant, R. A.
Gillies, Jno. McT.
Gaunt, W. T.
Harris, Al
Harrigan, Ed.
Henderson, David
Hill, Garton
Henderson, David
Hern, Chas. A.
Harris, A. S.
Hollingsworth, J.
Hodgman Tom
Hanoy, Lou s
Hastings, Caylor
Hicks, Fred
Hermsen, Harry
Haar, W. A.
Heath Geo.
Hall, Lew
Hunt, Frank
Hickman, Alfred
Insler, Chas. E.
Isaacs, Jack A.
Ireson, Frank O.
Ince, Jno., Jr.
Jefferson, Joseph
Johnson, Ralph
Jackson, Harry J.
Johnson, Orrin
Janson, E.
Jones, Mgr.
Jarvis Walter J.
Johnstown, H.
Jaxon, J. J.
Justice, Francis
Kennard, J. F
Keating, James
Kerkhoff, Prof Evans
Keates, J. V.
Kirk, Robert
Knowles, E. W.
Kenworth, F. H.
Kelly, Frank M.
King, Chas.
Kendall, Ezra
Kearne, Joe
Kramer, Wright
Keene, Richard
Kent, S. Miller
Kuns, Ed. D.
Ladner, John
Livingston, Arthur
La Croix, Arda
Lucus, J. R.
Ling, Richie
Lee Henry
Leslie, Geo.
Lacy, C. A.
Lewis, W. J.
Loomis, Wm.
La Motte, Ira J.
Leach, Phineas
Logan, Clarence
Lee, S. A.
Lamb Frank J.
Lonergan, Lester
Link, Billy
Marston, Lawrence
Martines, G. T.
McDonough, Glen
Macpherson, W. H.
Manhalf, Harry
Mathesie, Wm. H.
Myers, Sam
Moore, James S.
Morris, Edgar
Milton, Gus
Mills, Robt.
McNeal, H. B.
Moore, J. S.
Montezuffo, A.
Morrisey, Jas. W.
Mack, Frank G.
Mayer, Adolph
Murray, Stewart
Mason, Dan
Murphy, Jas. B.
Murphy, Con T.
McKenney, Jno. W.
Miller, Fred
McDonald, Chas.
Meyer, Edwin
Molyneaux, J. Robt.
Murey, R. T.
Maitland, Arthur
Mgr. My Sweetheart
Morrel, J. M.
Moore, Raymon
Murry, Jules
Mack, Tom
Mortimer, Gustave
McKean, James
Mgr. Darkest Russia
Mason, John
McCloy, Fred
Marion, Eddie
Nash, Geo.
Newman, Al H.
Nief, Leon E.
Newcomber, Walter
Newell, Yank
Nicoll, Geo. H.
Newman, Al H.
Newhouse, Jas. L.
Obee, R. R.
Osborne, Jefferson
Owen, Wm. F.
Olmsted, Geo. C.
O'Connor, Edmond
Price, W. R., Dr.
Pearson, A. Y.
Patterson, Sam B.
Perley, S. M.
Post, W. H.
Pond, H. S.
Pembrooke, Clifford
Palser, Jas. H.
Powers, Francis
Phillips, Harry L.
Pelt, Arthur C.
Preston, Wm. D.
Pattie Wm.
Pool, Chas. B.
Patterson, Edwin
Park, C. W.
Pringle, Johnnie
Polson, I. Pearl
Paxton, Geo.
Pitt, Addison
Post, Guy Bates
Paulding, Fred'k
Palmer, Fred
Perkins, C. W.
Powell, Frank
Perkins, Walter S.
Quimby, C. C.
Reynolds, Wm. H.
Reynolds, Barney
Rew, R. W.
Rogers, Wm. A.
Robbins, Fred
Renfrou, J. N.
Robertson, C. Harry
Rockwell, Lovelle
Ritchie, Elmer
Richards, Chas.
Royston, W. S.
Rickards, Joe E.
Ricketts, Geo.
Ruttenberg, Eugene
Rearden, H.
Rutledge, Pliny
Reynolds Edw. T.
Reed, R. W.
Rose, Wm.
Richmond & Clements
Ransome, Joseph
Robeyn, W. C.
Richardson, A. D.
Robinson, Harry
Ridgley, Rich
Silver, G. Late
Strand, Elmo A.
Stapleton, John
Stanfield, D. H.
Sanford, J. S.
Spencer, Alexander
Stedman, Wm.
Scott, Paul
Seymour, Harry
Stephens, Britton
Saint Maur, Harry
Snow, H. B.
Sullivan, M. J.
Simons, Harry
Seaman, W. G.
Sandford, L.
Stuart, A. H.
Solomon, Sidney H.
Smith, Edane
Summer, Frederic
Slavin, Jno. C.
St. Martin, Clement
Steele Samuel B.
Smith, Carl
Sanford, Jack
Spencer, J. H.
Thos, M. M.
Tucker, J. P.
Tolson, Chas. T.
Thearle, H. B.
Treacy, Joseph
Tyton, W. J.
Teale, J. Edward
Timpora, Prof.
Tanberhill, Frank E.
Trainor, Joseph
Tait, T. W.
Tait, Fred
Toland, Louis B.
Towler, Gray B.
Thama, Arthur U.
Thornton, James
Terry, J. R.
Terris, W. T.
Thorpe, Brereton
Tucker, Will C.
Vell, H. Arthur Lee
Vinard, Harold
Van Auken, J. E.
Von Palin, G.
Vogel, J. W.
Vance, Harry J.
Vaughn, Tom
Vernon, J. C.
Willis, Frank M.
Wyngate, Chas. F.
Wills, Chas. B.
West, C.
Webster, Jno.
West, Clarence
Wheeler, W. B.
Weaver, R. S.
Ward, Thos. H.
Wright, Frank
Walter, Burt
Webb, F. M.
Webster, John
Wilstach, Frank J.
Wade, Ed
Wade, F. A.
Wesner, Burt
Wright L. W.
Willis, E. L.
Wering, A. C.
Ward, A. R.
Worthing, Frank
Winsmar, H. F.
Ward, Jno. F.
Wheeler, P. L.
Wright, Fred E.
Whitside, Walker
Walter, Geo. W.
Wellington, Eugene
Wheeler, Dave
Woodall, Walter B.
Wilson, Walter
Weber, Chas. C.
Wells, Jno. B.
Woods, Murray
Young, C. F.
Young, Chas. W.
Zobner, Henry
Zoellner & Jepson

## VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—Hopkins: Col. Hopkins begins his fifth year by offering the Russell Brothers, Lizzie B. Raymond, Billy Van, Gallando and Bryant, and Saville.

Haymarket: The famous Eddy Family are the headliners. Lillie Western, Herbert's dogs, Conway and Leland, Kitty Wolf, Deets and Don, Jones and Walton, Belmont and Western, Edward J. Boyle, Ventello and Nina, Maud Meredith, Smith and Cross, Norman, Mack and Armour, Kate Sparks, and McNulty and Blair are the others.

Olympic: The Metweef Troupe are making a good impression and are the feature of the bill. Jessie Couthoui, Brown, Harrison and Brown, Jerome and Alexis, Silvers, Harry Thompson, Leonard and Fulton, the Lundgreens, John and Lottie Burton, Ada Morgan, Two Nibbes, and Ollie Young and May Burton also take part.

Chicago Opera House: Pat Reilly heads the bill, surrounded by Sam, Kitty, and Clara Morton, Frank D. Bryan, Bessie Lamb, Melrose Brothers, Baker and Reynolds, Bimbini Sisters, Hodgkins and Leith, Lester and Stevens, Muscal Marks, Connors and Garwood, and Katherine Pearl.

Sam T. Jack's: Harry Morris has had two of the largest weeks so far this season, and his attraction is held over for a third week. Troja is added as the feature in the olio.

Items: Charles Horwitz is not writing many sketches these days, as he has been ill with grip for the past three weeks. Harry Earl is also on the sick list.—Lizzie B. Raymond finishes on the circuit at Hopkins' this week, after three successful weeks.

WILLIAM FITZGERALD.

**BOSTON, MASS.**—Joaquin Miller is the novelty of the week at Keith's, where he tells the story of his trip to the Klondike. There are two dramatic features in John C. Rice and Sally Cohen in Our Honeymoon and Beatrice Moreland and co. in The Giddy Mrs. Gordon. The other features are Thorne and Carleton, Baron's animals, Francelli and Lewis, the Huline Brothers, the American Musical Four, the Booming Trio, Okabe's Japanese Troupe, Andy Amann and Francis Hartley, Nizarras, Collins and Collins, Harry Taft, Purcell and Maynard, the biograph, and Professor Gies. Among the most interesting of the advance bookings are the return to vaudeville of Marion Manola, Neil Burgess' Boston debut, Aunt Louisa Eldridge, and another presentation of Dr. John Bowker's traveloque.

The Knickerbocker Burlesquers are the features at the Howard Athenæum (they were selected to give the performance at the exclusive B. A. A. Club house). The features are George H. Wood, M. S. Whallen, Shayne and Worden, the Three Gardners, Raymond and West, Cessy Grant and Rita Durand, and Mae Taylor. In the house show are Ed Reed and his terriers, Three Wright Sisters, George Yoeman, Lynch and Lovely, Lawrence Sisters, Charles W. Grant, Jeanette Young, the Potts, and Mabel Andrews.

The Australian Beauties furnish the variety at the Grand this week. Among them are Smith O'Brien, the Lavelles, May Rhea, Stetson and Kennedy, and Hazleton and Vedder. In the house part of the bill there are the Thomas and Watson Comedy co., the Clifford Sisters, Lynch and Andrews, and John Cendy.

The Gay Morning Glories are at the Lyceum this week, and in the olio are Grant and Grant, Lee Ingram, Wills and Barron, McCabe and Sabine, McPhee and Hill, Preston and Balmaine, and McCloud and Melville.

At the Palace the Monte Carlo Girls present this week The Fulton Brothers, William C. Fields, Eva Swinburne, Cross and Holden, Marie Rogers, Hi Tom Ward, Byron G. Howland, and the Glisandros.

Among the features at Austin and Stone's are the Holbrooks, John J. and Lillian Black, the Sarcie Family, Needham and Jones, La Toska, Vivian Wood, Frances and Tilton, Carmenelli and Lucille, Frances Harrison, Garman and Proctor, the Lynches, and Alf Byron.

Jim Jeffries was not permitted to box in public at the Palace last week, as the authorities objected. He gave one private exhibition before a select party, and in the course of his week here went out to Harvard and was measured by Dr. Sargent.

The sad news comes from the South that Colonel Frank P. Stone has become a devotee of golf during his vacation trip.

Lillian Burkhart's Boston friends are wondering when they will have a chance to see her again. It is a long time since she has appeared in this city, and no announcement of an approaching engagement is made.

John Graham was not satisfied with raking in the ducats in the engagement of his cake walk co. at the Grand Opera House last week, but he jumped in to fill the one night left open by the close of the opera season of the Boston with a matinee, and he expects great things from the one peformance next Saturday.

JAY BENTON.

**PHILADELPHIA, PA.**—Keith's Bijou is the centre of attraction, with houses packed to the doors. The programme this week is the best of the season. Marie Jansen, Press Eldridge, Fred Hallen and Mollie Fuller, Le Roy and Clayton, Jess Dandy, Charles Grapewin and Anna Chance, Ralph Terry, Arras Trio, Fred Niblo, Seeley and West, Topack and Steele, Leavitt and Nevello, Banks and Nona Winter, Lorraine and Howell, and the biograph.

Rose Sydell's London Belles are giving a first-class entertainment at the Trocadero. Hilton, Campbell and Hart, Seymour and La Rose, Belmont and Wilson, Le Clair and Hayes, and Karina are in the co. Business large. Next week Zero.

The Lyceum has a good card in Rice and Barton's Gaiety co. Barton and Eckhoff, Josie Flynn, Princeton Sisters, Swan and Bambard, Frankie Haines, Touhey and Mack, Hattie Mills, Miles and Raymond, Idylla Vyner and Elsietta are prominent. Broadway Burlesquers 13.

Fred Rider's Moulin Rouge co. is at the Kensington to good prospects. New City Sports 13.

S. FERNBERGER.

**PROVIDENCE, R. I.**—Keith's New Theatre (Charles Lovenberg, resident-manager): Morton and Revelle made the hit of the bill here Jan. 30-4. S. Miller Kent and co. in Jack's Past, Fialkowski, and Marie Jansen were also features. The remainder of the bill, by Mr. and Mrs. Tobin, the Gleos, Willard Simms, Murray and Alden, Murphy and Nolan, George H. Diamond, Zazelle and Vernon, Professor Gies' stereopticon views, and new pictures in the biograph, was enjoyable. Business continues large. Week 6-11: Mr. and Mrs. Edwin Milton Royle, Maud Courtney, Marco Twins, Smith and Fuller, James Richmond Glenroy, J. C. Bowker, Howard and Bland, the biograph, Edward F. Reynard, the McMahons, the Craig Trio, Brennan and Curran, Nat Farnum, and Gies' stereopticon.—Olympic (A. A. Spitz, manager): Weber's Parisian Widows 30-4 pleased. The burlesque was A High Ball. The olio offered Castellat and Hall, Melytha Adams, Gilbert and Goldie, Cushman and Holcombe, Mahanttan Comedy Four, and Boyce and Black. Business very good. Vaudeville club 6-11.—Westminster (George H. Batcheller, proprietor): A very good bill was given here 30-4 by the American Burlesquers. Two burlesques and an olio by Leslie and Curdy, W. B. Watson and Jeannette Dupre, Perry and Burns, Dick and Kitty Kummins, and Sisters Monroe make up the bill. Business good. Gay Masqueraders 6-11.—Items: Fred Black, of Boyce and Black, was ill with typhoid-pneumonia in Boston last week, but recovered sufficiently to come here with his co. He appeared with his partner during the week, but was excused from dancing and taking part in the burlesque.—Marie Jansen was taken ill 2, and was out of the Keith bill for the balance of the week.

HOWARD C. RIPLEY.

**WASHINGTON, D. C.**—Robert Downing in the arena scene from the Gladiator heads the bill at the Grand Opera House. Flo Irwin and Walter Hawley in The Gay Miss Con, Mark Murphy, Eleanor Falk, Mlle. Kenwick, Gilbert Girard, and Wormwood's dogs and monkeys are also here.—Weber's Dainty Duchess co. is at the Lyceum. Letta Meredith, Burke Brothers, Earl and Wilson, the Mimic Four, Sam Dessaurer, Kessler and Carrick, Raymond and Clark, Alcene and La Rue, and Hayes and Bandy are in the co. Moulin Rouge co. 13.—The bill at the popular Bijou, where crowded houses are the rule, includes Barney Fagan and Henriette Byron, Bernard Dyllyn, Nelson and Milledge, Emma Carus, Brannon and Collins, Adelina Roattino, Joe Leslie and Charles De Forrest.

JOHN T. WARDE.

**ALBANY, N. Y.**—Leland Opera House (F. F. Proctor, manager; P. F. Nash, resident manager): The Sidmans in A Bit of Real Life were the headliners week Jan. 30-4. Others were: Latell, Moreland, Thompson and Roberts, the Randalles, Harry Allister, Anna Wilkes, Flatow and Dunn, William Rowe, and Sidonio. Ryan and Richfield, Tom Mack, and others 6-11.—Gaiety (James Barry, manager): Fred Rider's Moulin Rouge co. filled the house at each performance 26-28. The olio included Cuerbo and Nolan, Cooper and Stewart, Batchelor Sisters, Wills and Collins, and Harris and Walters. The Rentz-Santley Burlesque co. opened 30 for a week, and was given a big reception. The co. includes Van Leer and Barton, Engstrom and Walker Sisters, Charles Robinson, Marion and Vedder, and Richard Ward. Rose Hill English Folly co. 6-8.

CHARLES N. PHELPS.

**JERSEY CITY, N. J.**—Rice and Barton's Gaiety co. came to the Bon Ton Jan. 30-4 to excellent business and gave a remarkably good performance. The olio presents H. W. Barton and F. H. Eckhoff, a musical team who know how to play; Swan and Bambard, Frankie Haines assisted by Idylla Vyner and Elsieta; Touhey and Mack, who play the bagpipes in a finished manner; Miles and Raymond. Naughty Coney Island is the closing burlesque, with Rice and Barton in the principal parts. Weber's Parisian Widows 6-11. Rose Hill co. 13-18.—Items: Louis Reinhard, orchestra leader of the Bon Ton, has been called away to Milwaukee, Wis., by the severe illness of his mother. George T. Dollinger, an old-time capable leader, is filling Mr. Reinhard's place at the theatre during his absence.—George W. Rice, of Rice and Barton, has a longing eye on Hoboken. He is itching to get a house in that city for variety.—Manager Tom Dinkins, of the Bon Ton, is a busy man. He is looking after the house, booking the tours of two burlesque cos. for next season (the Knickerbockers and a new one, the Utopians), and looking after the welfare of the Brooklyn Music Hall.

WALTER C. SMITH.

**NEW HAVEN, CONN.**—Poli's Wonderland Theatre (S. Z. Poli, manager): Week Jan. 30-4 Diana the mirror dancer scored heavily and Favor and St. Clair in The High Roller were prime favorites. El Zobedie did some sensational work and Emma Carus was good. Others were Johnson and Dean, Willett-Thorne co., Pitrot, the Booming Trio, Purcell and Maynard, and Tiny Graff. Week 6-11: Amy Lee and Eugene Sweetland, Hiatt and Pearl, Joe Linder, Gertrude Mansfield, Harry and Sadie Fields, and others.—Items: Manager Poli will make many improvements during the Summer; new dressing-rooms will be added and the theatre will be enlarged.—Joseph Criddle, press agent at the Wonderland and the possessor of a fine baritone voice, sang with much success at the Elks' benefit 31.

JANE MARLIN.

**SAN FRANCISCO, CAL.**—Clorindy, a rag-time opera, proved a great attraction at the Orpheum week Jan. 22-28. Wilson and Leicester were conspicuous in a neat love story, told in song. Johnnie Carroll and Ada Crawford were well liked in a bright little farce. George Evans scored as usual. Max Cincinnati juggled in his accustomed cleverly eccentric style. Papinta, the Avolos, and the Arbra Troupe repeated former success. Week 29: Milton and Dollie Nobles, Giacinta Della Rocco, Derenda and Breen, and Willy Ozeola constitute the novelties.—Pianka, the Lady of Lions, still remains the leading attraction at the Chutes.

FRED S. MYRTLE.

**BUFFALO, N. Y.**—Week of Jan. 30-4 was given to the annual police benefit at Shea's. The prices were advanced and an exceptionally good bill was given. Crowded houses were the rule. In the olio were Rice and Cohen, Fagan and Byron, Josephine Sabel, Charlie Case, Thorne and Carleton, Baby Lund, Bernard Dyllyn, Macarte Sisters, and Lynch and Jewell. Harry Williams co. 6.—The bill at the Court Street 30-4 was Al. Reeves' co. A fairly good performance was given to good receipts. Roeber and Crane's co. follows.—At the Empire 30-4 Miaco's co. and the Cherry Sisters have been attracting large audiences.

RENNOLD WOLF.

**CLEVELAND, O.**—H. W. Williams' Own co. played a return engagement at the Star Jan. 30-4 to big business. The Four Cohans are the feature. The other acts are all first class, furnished by Waterbury Brothers and Tenny, Elinore Sisters, Clarice Vance, Webb and Hasson, Jones, Grant and Jones, Three Palo Brothers, and Emmons, Emerson and Emmons. The Joe Hart Vaudevilles week 6. Cleveland Lodge of the T. M. A. take their annual benefit at the Star Sunday, 12.

WILLIAM CRASTON.

**MILWAUKEE, WIS.**—Hopkins' Trans-Oceanic co. has been turning people away at the Alhambra week Jan. 29-4, and the organization has given the greatest satisfaction. The co. includes Ford and Francis, Edna Collins, Foy and Clark, the Nawns, Polk and Collins, Josephine Gassman, Kara, a great juggler, and Nester and Bennett. Week 5-11 Bob Fitzsimmons, Edward Harrigan and co.

C. L. N. NORRIE.

**PITTSBURG, PA.**—The City Sports co. opened at the Academy of Music Jan. 30 to a crowded house. Week 6: Miaco's City Club.—A good vaudeville bill was presented at the Grand Opera House 30, including the Livingstone Family, Percy Honri, Brown, Harrison and Brown, Gilmore and Magee, and others.

E. J. DONNELLY.

**BALTIMORE, MD.**—The Night Owls Burlesquers present a varied bill at Kernan's Monumental. The olio is up to date and attractive. They will be followed by the Gay Morning Glories Burlesquers.

HAROLD RUTLEDGE.

**LOS ANGELES, CAL.**—Orpheum (Thomas J. Myers, manager): An excellent bill allowed just elbow room Jan. 23-29. Barton Hill and Charles Willard, assisted by Ella Sothern, provoked much laughter and applause in Belinda Bailey's Boarders. Emma Krause and Margaret Rosa and their Dutch pickaninnies scored repeatedly. Charles J. Stine and Ollie Evans were seen to advantage in A Frisky Doctor, and Querita Vincent stepped into favor with her dainty dances. Of the others Anna Teresa Berger continued to charm with her cornet, the Rappo Sisters were seen in their smart dancing specialty, and Willie Ozeola and the Deltorelli Brothers repeated their acts to applause. Coming Jan. 30-4: The Arbras, Johnnie Carroll and Addie Crawford, and Carter de Haven and Bonnie Maie.

**CINCINNATI, O.**—Hurtig and Seamon's Bowery Burlesquers are filling out the week Jan. 29-4 at People's and are drawing good audiences with a good bill. In the olio are Truly Shattuck, Gracey and Burnet, Lulu and Perry Ryan and Emma Wood, Lewis and Elliott, Gladys Van, the Nelson Sisters, Loney Haskell, Vinnie Henshaw, Louise Auber, Pauline Moran, Tom Carter, and Yutakmee.—Tammany Tigers follow 6.—Large audiences were delighted at the Fountain same week by a fine bill which was headed by Pauline Hall and the Nelson Family. Bryan and Saville, Bloom and Cooper, Felix and Barry, Mark Murphy, Stanton and Modena, the Sa Vans, Jennie Reynolds, and the biograph were the other features.

**ST. PAUL, MINN.**—Olympic (B. Sodini, manager; Ed Still, business-manager): Good bill week Jan. 28-4 includes Adraine, Nellie Tuson, Nellie O'Neita, Amy Cameron, Marion Atwood, Bessie Green, Dot Burton, Eva Ross, Frankie Huit, Polly O'Neill, Frank Gates, Pat Prior, James Gaffney, Frank McSorley, Charles Ellsworth, and the Shaw Brothers opened to good audiences.—Palm Garden (A. Weinholzer, manager; Sam Green, business-manager): Attractive specialties to good business week 30-4. In the co. are the Marion Sisters, Kay Mac, May Howard, Coral Reynolds, Frankie Primrose, Harry Howard, Garry Hopper, Sats Zaroni, Sam Green, and Alex Owens.—Tivoli (John Straka, proprietor): Mollie Thomson and Ed Bennington are here week 30-4. Good patronage.—Item: A wrestling match for purse of $1,000 will take place between the Turkish wrestler, Affi Haldi, and Dan McLeod, at Market Hall 31.

**NEWARK, N. J.**—Waldmann's Opera House (Louis Robie, manager): Clark Brothers' Royal Burlesquers were here Jan. 30-4. Several changes have been made in the co. since its last appearance here. Business opened big. Broadway Burlesquers 6-11. Bohemian Burlesquers 13-18.—Waldmann's New Theatre (Fred Waldmann, manager): Pousse Cafe filled a return engagement 30-4, and also celebrated its twenty-first week on the road. Manager Ellis has a well selected co., and they succeed in pleasing. Business opened good. A Female Drummer 6-11. Henry Lee in Cyrano de Bergerac 13-18.

**ROCHESTER, N. Y.**—Cook Opera House (J. J. Moore, lessee; W. B. McCallum, resident manager): Notwithstanding that Flo Irwin was unable to appear on account of illness until late in the week, the house was filled Jan. 23-4. The olio comprised Medge and Morton, Lillian Green and William Frind, Annie Kenwick, Dixon, Bowers and Dixon, Adolph Adams, La Dell and Francis, Dilo Irwin and Walter Hawley, Bert Coote, and Julia Kingsley. The Newsboys' Quintette, Gardner and Gilmore, Zimmer, Nellie Burt, Billy McClain and Cordelia, and Wertz and Adair 6-11.

**FALL RIVER, MASS.**—Casto (Al Haynes, manager): Week Jan. 30-4: The biograph, Burton and Paul, Baker and Randall, Ely and Harvey, Monsieur Forber, Will A. Scharr, and Helene Le Boeuf.—Rich's (A. E. Rich, manager): Scribner's Columbia Burlesquers returned 26-28 to small houses. European Sensation Burlesquers opened a three-night engagement 30 to fair business. French Folly 6-8. Rentz-Santley 9-11.

**TORONTO, CAN.**—Bijou (W. S. Robinson, manager): One of the best variety bills seen at this house is given Jan. 30-4 to fairly good business. The feature is Harry Edson and his dog. The others are Ozar, Warren and Howard, Gussie Nelson, Williams and Melbourne, Ed Warren, and the Middletons.—Empire house closed.

**OMAHA, NEB.**—Ezra Kendall is the top-liner at the Creighton-Orpheum week of Jan. 29, and this fact with the good co. served to crowd the house nightly. Pilar-Morin, Rose Eytinge, and Clement Bainbridge in That Overcoat, Conroy and McDonald, P. C. Shortis, Mazuz and Mazette, and Clayto and Clarice were also in the bill.

**RICHMOND, VA.**—Bijou Family Theatre (Jake Wells, manager): The S. R. O. sign has been used week Jan. 30. The bill is the best since the opening and includes Stanley and Jackson, Eldora and Morine, Eleanor Falk, McBride and Goodrich, Hooker and Davis, Lawson and Namon, Bertie Fowler, and the vitagraph.

**PORTLAND, ORE.**—Fredericksburg (E. W. Rowe, manager): Good business week ending Jan. 29, with following: Amy Boshell, Ida Gilday, James J. Mackey, Minerva Dechent, Ella Carlington, and C. L. Brown's orchestra.—Item: Conchita, singer, and Farman and Howlett, banjoists, began an indefinite engagement at the Fredericksburg 30.

**KANSAS CITY, MO.**—Orpheum (M. Lehman, manager): Week Jan. 29-4 included Mr. and Mrs. Sidney Drew in When Two Hearts Are Won, Batty's bears, the Three Onris, Powers and Hyde, Lang and Keeler, Ward and Curran, and Rice and Cady. All were well received.

**SPRINGFIELD, MASS.**—The New Gilmore (P. F. Shea and Co., managers): Week Jan. 30: Raymon Moore, Six Sennetts, Falka and Semon, Farnum and Seymour, Horton and O'Neil, Dan Polk, Latour Brothers, and O'Rourke and Burnette made up the bill.

**NORFOLK, VA.**—Auditorium Theatre (James M. Barton, proprietor and manager): Week beginning Jan. 30: Flo and Tony Vernon, Annie Bernard, Hewelette and Howard, Majoress Gleason, Daisy Golden, Evans and Grant, Ada Greenhalgh, Ruth and Hamilton Wiley, Rosaire. Business S. R. O.

**SCRANTON, PA.**—Gaiety (Thomas D. Van Osten, manager): Zero to big business 2-4. Cora Routt was featured. The Meeker-Baker Trio, St. John and Lytton, Madden and McCarthy, Fish and Quigg, Ward and Erwood, and Lillie Jerome made hits. O'Hooligan's Wedding 6-11.

**YONKERS, N. Y.**—Brennan's (John E. Brennan, proprietor and manager); Jan. 30-11 Professor Galvin's Concert co., consisting of Little Ella, Two Sports, John Benham, the Hills, Professor Hilton, James Walker, and May Galvin.

**NEW ORLEANS, LA.**—Ching Ling Foo, the Chinese magician, is the principal attraction at the Academy of Music. Maud Beall Price, Lew Hawkins, the Troubadours, Collins and Dunn, and Viola Raynore are other good features.

**MONTREAL, CAN.**—Theatre Royal (J. B. Spanna, manager): Fred Rider's Moulin Rouge opened to good business week Jan. 30. The co. is fair; clever specialties, but hardly up to the average. May Howard 6-11.

**LAWRENCE, MASS.**—New Theatre (C. H. Prouty, manager): The Bruns and Nina co., without Bruns and Nina, gave fair performance to poor houses Jan. 26-28. Columbian Burlesquers 30-1; fair business. White Crook 2-4.

**WORCESTER, MASS.**—Park (Shea and Wilton, managers): Week Jan. 30-4: Francesca Redding in The Duchess of Devonshire, Romallo Brothers, Kleist Brothers, Wilson Family, Edna Bassett-Marshall, Miles, Walsh and Ireland, Howard and Bland, and Sherman's goats. Business excellent.

**ERIE, PA.**—Lyceum (Harry E. Knowlton, manager): Manager Knowlton, of the Lyceum, has decided to close 4. He has given high-class vaudeville for the past twenty-two weeks, but the patronage has been so limited that the only alternative was to close.

**TROY, N. Y.**—Star (Buck and Keller, managers): High Rollers Jan. 30-4; co. and business good. Zero 6-8.—Gaiety (James Hearne, manager): Monte Carlo Girls 30-4; performance and business fair.

**INDIANAPOLIS, IND.**—Empire: Irwin Brothers Burlesquers proved attractive week Jan. 30. The burlesque and olio are very good. Good business. Vanity Fair week 6.

**MIDDLETOWN, N. Y.**—Cottage Theatre (Charles Bellenger, manager): Jan. 31-4: Mazie Gray, Nina Lester, Ed Chrissie, and Bertha Reed.


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# THE FOREIGN STAGE.

## GAWAIN'S GOSSIP.

### Misfortunes of the Pantomimes—A Budget of Interesting News.

*(Special Correspondence of The Mirror.)*

LONDON, Jan. 21.

Since the last time I had the honor to address you we have been somewhat busy regarding new plays as distinct from pantomimes. In the latter commodity there has, I regret to say, been, as I predicted, a slump of a somewhat serious kind. Drury Lane has continued to do enormous business; and the Adelphi, where the receipts were

EDWARD TERRY.

at first wibbly-wobbly, is now happily doing far better. But many of the thirty odd suburban pantomimes have not been drawing expenses. Indeed, two of them, the Imperial and the Queen's, Crouch End, finished a few nights ago after three weeks' run; which, methinks, is the shortest pantomime-run on record. Several other pantomimes will also presently stop.

Of course overcompetition is the chief architect and plotter of these woes. There is no doubt that London is becoming over-theatred; and yet, forsooth, about a dozen new playhouses are threatened. These include the Duchess at Balham; Wyndham's new theatre, which may be called the Athenæum, at Charing Cross; the Terriss at Rotherhithe (a mostly squalid region just below London Bridge); and playhouses at Ealing, Hamstead, Highbury, and down East India Docks way.

As the aforesaid Wyndham lately astonished all and sundry by suddenly putting up tragedy at the Criterion, the home of farcical comedy, so D'Oyly Carte has just done ditto ditto by putting up burlesque (nay, almost pantomime) at the Savoy, so long associated with the mostly droll but always decorous Gilbert and Sullivan opera. Indeed, all Savoy musical pieces have been run hitherto on what may be called "legitimate" comic opera lines. The latest new work, however, not only is of a more extravagant and elastic type, but also "wanders about into several keys," as Mr. Gilbert himself would say.

The new piece in question should be of interest to you, for it is merely an adaptation of the play which formed the basis of your The Merry Monarch, with wholesale chunks of *your* adaptation dropped into *our* adaptation. It is well that the old English proverb as to too many cooks spoiling the broth was not verified in the case of The Lucky Star, which is the old name given to this new and somewhat mixed musical piece. The proverb certainly had plentiful opportunities, as the playbill itself shows. Thereon The Lucky Star is thus set forth:

"Founded on and adapted from the French original of Leterrier and Vanloo and an American version thereof by Cheever Goodwin and Woolson Morse (by arrangement with Mr. Francis Wilson). Some new dialogue by Charles H. E. Brookfield. New lyrics by Adrian Ross and by Aubrey Hopwood. The whole revised and put together by H. L. The music by Ivan Caryll."

There! There's a group of busy bees for you! The reviser and putter "H. L." (meaning Helen Lenoir, who is Mrs. D'Oyly Carte), must have had a tough job with all these heterogeneous materials, eh? Still it is grateful and comforting to be able to report that, instead of the first mentioned proverb being verified, a fresh verification was given to the Biblical aphorism to the effect that in a multitude of counselors there is safety.

Despite the croaking of fogyish and faddish critics who, like the extreme conservatives of this our nation, think that everything should always remain as it was, Carte's new departure brings to the Savoy a new strain of merriment—an article not too overwhelmingly common there of late years. What is the use of, say, The Beauty Stone, by even such writers as Pinero and Comyns Carr, and such a composer as Sullivan, if dreariness is to supervene? Better far a mixture like this Lucky Star-cum-Merry Monarch musical mosaic, so that it provides hearty and harmless enjoyment. This it certainly does from start to finish, as well as delighting the eye by its picturesque and beautifully worked "production," for which Richard Barker is responsible.

In your Francis Wilson's part of the King, our Walter Passmore, the Savoy's resident chief low comedian, acted, sang and danced with irrepressible drollery, causing shouts of laughter. Saucy little Emmie Owen, as the traveling artist whose life and fate the King thinks bound up with his, played with fine spirit; and Ruth Vincent sang charmingly as the Princess; Sydney Paxton (son of that long celebrated Nonconformist preacher, the Rev. Paxton Hood), was drily humorous as the Astrologer; Henry A. Lytton was quaint as the Ambassador, and Robert Evett (a fellow native of yours), warbled sweetly as the Ambassador's Private Secretary. The music is lively and tuneful throughout, and altogether, whether The Lucky Star brings back luck to the Savoy or not, it fully deserves to do so.

In conclusion, it is pleasing to read the following managerial manifesto in connection with this piece: "It is, perhaps, not necessary to state that the assignees of the original French authors and composer, and also the proprietors of the American version, have been duly paid for and have given proper legal assignments of the English rights of representation." 'Tis well. This is not always thus with all managers and adapters, is it?

That fine comedian, John Hare, in reopening the Globe Theatre has just made the interesting experiment of reviving the late Tom Robertson's comedy, School, in which he has not played since a little after its first production by the Bancrofts at the famous old Prince of Wales' in the Tottenham Court Road, hard upon thirty years ago. Of course, this revival afforded the reminiscing kind of critics (such as the "Early-Sixties" loving Clement Scott) plenty of opportunities for comments penned on Ehen Fugaces' line; also for cast-comparison and so forth. As, however, most of these retrospective and introspective notices came out interestingly, especially "Clemmy's"—why, no one was the penny he paid worse for these critical comments and laments.

For my part, speaking as one who saw the original production of School, and saw it many times, I must say that though I always delighted in the acting of Hare as Beau Farintosh; of poor H. L. Montague as Jack Poynts; of the now matronly (and charmingly matronly) Carlotta Addison as Bella; and of the now Lady Bancroft (then using the stage name of Marie Wilton) as Naomi Tighe—though I delighted in all these, as I say, I never, even in the enthusiasm of my playgoing youth, could be brought to regard this play as a work of genius. When I, anon, saw it revived by the Bancrofts during their subsequent memorable Haymarket season, I felt convinced that it was not even a good play. It is, for example, far inferior to the same author's Caste, and even to his Ours. Still, as an Anglicized German variant of the celebrated old "Cinderella" fable, it has a certain dainty prettiness; and considering all things, it comes out very well at the Globe, where it is again admirably acted. Hare's Beau Farintosh is, if possible, more artistic than hitherto; while his son, Gilbert, makes a striking success as the spiteful school usher, Krux, a sort of Uriah Heep. Praise is also due to Frederick Kerr for his Jack Poyntz, to W. H. Day as Doctor Sutcliffe, and to May Harvey as Naomi. Everything that can be done for School has been done, but I doubt if there is any money in it. Of course, I hope I am wrong.

Speaking of Tom Robertson, his sister, who is not altogether unknown to fame as Mrs. Kendal, came out as a singist at the Hamstead Conservatoire last Monday, where she also recited something. Also Mrs. K. has again this week been denouncing the press! Ha! Ha!

On Monday evening Grace Hawthorne really carried out her promise of producing that long, long promised adaptation of Daudet's naughty little novel "Sapho," at Windsor, near the Castle, where our good gracious Queen lives—that is, when she deigns to live in England rather than Scotland or in the south of France. It is pleasing to be able to record that Grace's adapter, although, of course, unable to make so utterly libidinous a story wholesome, had succeeded in deodorizing it to some considerable extent. It is comparatively useless, however, at present, to expatiate upon the play; as notwithstanding the long long time it has been promised, neither Grace nor her associates were easy in the text. In fact, they were all very "fluffy" therein—as actors would say. At the moment of writing I learn that this Sapho mixture will speedily be revised and reproduced under better auspices. So more upon this theme anon.

Clement Scott has just settled to write special articles for the *Referee*. He will start with some narratives of travel, and for this purpose embarks for Biarritz next Friday. Mrs. Clemmy, who is sister-in-law to Lewis Waller, accompanies him. The Crystal Globe, the new hypnotic drama at the Princess', finishes there next week. The Drury Lane drama, The White Heather, takes its place. Arthur Stirling, the old-time actor who died recently, has left over £15,000. He didn't make it out of acting. He always had private means. Sir Squire Bancroft is left chief executor.

There was another mass-meeting of the freaks at Barnum and Bailey's big Olympia show last Sunday afternoon, when suggestions were made and invited for a phrase that "shall forever do away with the objectionable word," meaning, of course, "freak." All sorts of strange words were proposed, such as "Curiosities," "Monstrosities," "Whim-Whams," etc., the last named being the suggestion of "Tody" Hamilton. Eventually the protestors adopted the suggestion of Canon Wilberforce—namely, "prodigies." So all is peace again—*pro tem.*

I note that your Augustin Daly has secured our Sir Edward Clarke, Q. C., to represent him in his forthcoming action against George Edwardes, touching Daly's Theatre, London. G. E. has retained his co-Hibernian, Mr. Carson, Q. C.

Mrs. Patrick Campbell is going touring in February with "Mr. James Erskine" (otherwise the Earl of Rosslyn) in her company. Mrs. Pat recently dined with the Earl and Countess (with them Mr. and Mrs. Beerbohm Tree), and all the journals at once went to some length in describing Mrs. Pat's "transparent" dinner garb. Really, I often wonder (with Manager Vincent Crummles) "how these things get into the papers."

Murray Carson, the collaborator of Louis Napoleon Parker in Rosemary, 'Change Alley, The Fermagant, etc., is revising the old Charles Dillon version of Belphegor in order to take it on tour with himself (M. C.) as Belph. Bessie Hatton will in all probability be the Henri. Mrs Brown Potter having recovered from her severe illness has reappeared as Miladi at Her Majesty's, and looks lovelier than ever.

Pending Irving's return to work, Ellen Terry will start a short suburban tour at the Queen's, Crouch End next month. Poor old Johnny Toole, who is (as the wags would say) ever the Fidus to Irving's Achates, is again very ill at Brighton.

The Court Scandal, the new adaptation by Aubrey Boucicault and Osmond Shillingford, will be produced at the Court next Tuesday.

Annie Hughes tested a new comedy called Matches at the Comedy on Tuesday afternoon. It was an attempt to bring the scent of East End "coster" life across the footlights, but, barring the splendid acting of the said Annie Hughes as a sometime match-seller, the piece was not particularly successful, and the authors, Charles Glenney, actor, and A. G. Balot, playwright and warrior, will have to re-write it largely before it will be of any use to them.

At the Comedy, Arthur Roberts will next Wednesday try a new Musketeers skitlet by Adrian Ross, who is Arthur Ropes, an Oxford Don. At the St. James', whereunto George Alexander and company have successfully returned with The Ambassador, there will presently be produced a new curtain-raiser by the same author—namely, John Oliver Hobbes. It is a kind of small drama called A Repentance, and will have, I hear, an excellent part for your charming little compatriotess, Fay Davis, who is (*entre nous*) more charming than ever.

The following facts will doubtless interest my good friends your fellow-native readers. Splendid Animated Photographs of the White Star Line Largest Ship in the World—namely, the *Oceanic*, just built by Us (aha!)—have broken out in quite a rash all over the face of variety London. I have myself seen many this week and find that they are greeted with enthusiasm. Another American bicycle polo team has this week made a successful debut at the Alhambra in order to run against the other American B. P. T. at that other vast house, the Empire, across the road in Leicester Square. La Loie Fuller is going tremendously strong with her serpentine dancing (illuminated by 32 lime light men—32! count 'em!) at the Lyric between the acts of that droll play, Little Miss Nobody. Wizard and Ventriloquist Hercat (whom you know) was a few nights ago summoned to wizardize and ventriloquize at the Earl and Countess of Carnarvon's; but lo, Hercat's pianist had got lost, stolen or strayed en route. In order, however, not to interfere with the show, the guest of the evening (Prince Dhuleep Singh, to wit) offered to act as pianist, and did so with conspicuous success. Hercat, of course (as is his waggish wont) dropped in appropriate gaglets as he went along. Alice Pierce, a talented young American, is scoring heavily as a mimic and singer in Albert Chevalier's fine new bill, which started this week at the Queen's Hall, near the Langham Hotel, where most Americans were wont to stay before the Hotels Savoy and Cecil were invented. The youthful Alice was of late playing Kissi Fitzgarter in the touring company with The Belle of New York, which celebrated its 300th London performance at the Shaftesbury a few nights ago and is still going tremendously. What Happened to Jones registered its 250th performance at the Strand on Monday. I am glad to be able to report that your sweet soprano, Amelia Stone, is now much better. She will not, however, be able to reappear in the Drury Lane pantomime.

And now to resume a few merely London matters before "ringing down" *pro tem.* You must know, then, that Beerbohm Tree gave a big matinee of The Dancing Girl, minus the old last act, which is happily being rewritten, and the old one-act adaptation called The First Night, at Her Majesty's yesterday (with enormous casts) in aid of our victorious Sirdar's proposed Gordon College at Khartoum, where the Dervishes come from. The returns totaled £700. W. S. Gilbert, who still holds the proud position of being England's Greatest Librettist (although he has done nothing startling of late years), was this week fined on account of certain of his retinue having accidentally set fire to and demolished a large amount of harmless necessary bracken adjacent to his (G.'s) chateau at Harrow Weald—a sort of small mountain in the county of Middlesex. W. S. G. had already weighed in with some four sovereigns toward the damage, and the magistrate held that G. (who is a J. P. himself) had weighed in sufficiently. At our long ill-fated theatre, the Opera Comique, Horace Sedger is now giving daily matinees of Alice in Wonderland at 11 A.M., if you please, as well as at 2.30. This house may from Monday next be occupied at nights by the clever company engaged in playing Fred W. Sidney's clever and extremely farcical comedy, The Brixton Burglary. That is, if litigation permits. This company have been fain to shift from Terry's Theatre because Edward Terry himself returns thereto next Thursday in order to produce a new comedy called What Will the World Say, written by young G. Pleydall Bancroft, son of Sir Squire and Lady Bancroft. This and Manager Chudleigh's hereinbefore mentioned production of Aubrey Boucicault and Osmond Shillingford's adaptation of Les Premieres Armes de Richelieu at the Court next Tuesday are our only important new play productions next week.

Many of our variety (or "vaudeville") artists and their agents have this week been litigating volcanically as to whether the said agents should or should not be paid commissions on engagements made by the artists themselves after the first (and only) engagement made by the agents. Some verdicts have been given to the agents and some *vice versa*. I need not ask *you* what *you* think, O Editor.

After Oscar Barrett's pantomime has finished at the Adelphi that theatre will (it is just settled) pass for a while into the hands of Norman Forbes, who is (you may remember) brother to Forbes Robertson. Norman Forbes will start with a new version of The Man in the Iron Mask.

The Eccentric Clubbers, a good-hearted (if giddy) body of theatrical and playgoing folk, went, eighty strong, to the Brixton Theatre pantomime on Thursday night, causing intense local excitement thereby. Their chief guest was Nellie Farren, whom I was glad to find greatly improved in health and in quite her old-time Gaiety spirits—although still, alas, unable to act. Agent Dick Warner afterward supped the eighty.

Herewith is a portrait of Edward Terry, hereinbefore announced to reappear at his theatre on Jan. 26 in What Will the World Say?

At the moment of writing there is a projected plan to buy Sir Henry Irving a theatre and to name it after him. You may take it from me, however, that, according to a private letter just to hand, this will not be required. Irving is going on all right, and is eager for his next theatrical fray, both on our side (at Easter), and on your side in October. His letter is full of his old, quaint and sly humor—especially as regards certain rumorers and their rumors.

As a matter of fact, Sir Henry has this (Saturday) morning decided to put in a little time at the Lyceum at Easter before touring. His opening play (in which he will be assisted by Ellen Terry) will be the Robespierre drama which is being written for him by Sardou. Concerning this I long ago sent you the very latest details that appeared in print. Mozeltov!

GAWAIN.

## THE STAGE IN PARIS.

### More New Plays—Moliere's Birthday—Forthcoming Productions—Notes.

*(Special Correspondence of The Mirror.)*

PARIS, Jan. 13.

Two novelties have been offered us during the past week. Both have attained a fair measure of success.

At the Nouveau Theatre Le Roi de Rome, by Emile Pouvillon and Armand d'Artois, was produced. This is a five-act drama based upon the life of the unfortunate son of the great Napoleon, variously called Napoleon II., the King of Rome, and the Duke of Reichstadt. To the general public the career of this young man is partially shrouded in mystery, and, indeed, his life was a short and comparatively uneventful one. The authors, however, have written an interesting semi-fictional story of the young man's life at the court of his grandfather, Francis, Emperor of Austria, whither he and his mother, Marie Louise, fled to escape the uprising that ended in the temporary overthrow of the Empire. In Vienna the Duke of Reichstadt remained until he reached the age of twenty-one, when he died of consumption. The story of the play reminds one not a little of the tales of the attempts of Charles II. to seize the English throne. The Duke, like the old Pretender, is represented as weak and vacillating. At the Austrian court he is regarded with little respect, and the restraint to which he is subjected galls him. Certain of the exiled supporters of the Empire have formed a plot for the restoration of the Napoleonic dynasty. The leaders in the conspiracy are the Princess Camerata, an adventuress, and Jacques Chambert, one of the Old Guard. The Duke, though timid and suspicious, consents to make the attempt, being told that the nation will flock to his standard. All details are completed, and the plot is on the point of execution. The Duke goes to bid farewell to his mistress, Olga de Meik. She is ignorant of the plot, but divines that something is about to occur. The Duke is unable to resist her pleadings and reveals to her the details of the conspiracy. No sooner is he gone than Olga, unwilling to part from him, apprises the police of the facts, so as to prevent her lover's departure. The Emperor is informed in turn and demands of the Duke a written promise not to carry out the plot upon pain of life imprisonment for himself and death for Chambert. The Duke has not the strength to defy his grandfather, and gives the required pledge. Thus ends the conspiracy, and with it all attempts for the restoration. The Duke's few remaining years are passed quietly, and the rather superfluous fifth act shows us his death. There is also a prologue that well might have been omitted, picturing the flight from Paris of Marie Louise and the Duke, then an infant. Other notable historical characters that figure in the play are Prince Metternich and Marshal Marmont. The construction of the play is good, though it would be improved were there more dramatic action. M. De Max played the Duke with considerable skill, and Maud Aury was pleasing as Olga. The other roles were sustained fairly, though not especially well. The staging was hardly satisfactory.

The other novelty is Jules Mary's La Mioche, which has succeeded Papa la Vertu at the Ambigu. It is a melodrama of a lurid and improbable type and abounds with murders and other "thrills." The scene is laid in Corsica, and the story at its outset is not unlike that of Papa la Vertu. Two soldiers, Frederic and Michel, lifelong friends, are the guardians of a young girl, Marie Rose, daughter of Michel, whose wife is dead. It has been planned to marry Marie to a peasant, Philippe. Here the play's resemblance to its predecessor ends. Philippe has a rival in Christiani, a generally bad character, who makes trouble between the comrades by proving that Marie is not Michel's daughter but Frederic's. He continues to ruffle the course of true love by numerous other villainous deeds, incidental to which Frederic saves Philippe's life, but is killed himself. Eventually the villain gets his just deserts, Philippe marries Marie, and the curtain falls on a happy ending. The company acquitted themselves with much credit, and the play created enthusiasm among the patrons of this house, who are ardent lovers of melodrama.

Sunday will be the 277th anniversary of the birth of Molière. As usual there will be appropriate ceremonies at the Comédie Française. L'Avare and L'Etourdi will be done at the matinee, and Les Femmes Savantes and Le Malade Imaginaire at the evening performance. An *a propos* in prose, written by M. Geoffroy, will be recited by M. Coquelin.

At last the end of Cyrano at the Porte Saint Martin draws near. Emile Bergerat's Plus que Reine, which I learn that Julia Arthur is to do in America, is in active rehearsal, and will be produced in about four weeks. Jane Hading will play Josephine and Coquelin, Napoleon.

Zaza has been done with success in Constantinople by Florence Roybet, who is to make her reappearance here shortly.

The production of La Dame de Chez Maxim at the Nouveaute has been postponed to next Tuesday. La Pouce Blanche will have its premiere at the Cluny to-morrow evening, when Trois Femmes pour un Mari will be revived at the Gymnase.

Emile Moreau's historical play, Madame de Lavalette, is in rehearsal at the Vaudeville. Rejane will play the title-role.

T. S. R.

## THE THEATRE IN GERMANY.

### New Plays and Old—A Painter Turns Dramatist—A New Fairy Tale.

*(Special Correspondence of The Mirror.)*

BERLIN, Jan. 20.

The last ten days in December mean big business for the theatres in Berlin. This year, in that space of time, we had no less than eight novelties and some half dozen revivals. The most important of the former, perhaps, was Oscar Blumenthal and Max Bernstein's comedy in four acts, Mathias Gollinger, which had its first representation at the Lessing Theatre two days after Christmas. As a play, Mathias Gollinger is not so good as Im Weissen Rössl, but it is very amusing nevertheless, especially in its first act, and was received with marked favor. The plot, as with all the Blumenthal comedies, is thin. Mathias Gollinger is a Munich brewer, who, with his daughter, Resi, a surprisingly innocent young miss, comes to pay a visit to Berlin. Many misunderstandings and comic situations ensue. Resi falls in love with a young architect and is separated from him, but finds him again in the last act. The play was well staged and excellently acted by Marie Meyer, Jennie Gross, Adolf Klein, Guthery, Pagay, and others. Special mention is due to Adolf Klein, who as Gollinger gave us an exceptional bit of character work.

The Comedy Firm is the name of a comedy in three acts by Oscar Walter and Leo Stern, given for the first time late in December at the Imperial Schauspiel. This firm is composed of two young authors, Paul and Adolf, who jointly write a comedy which proves an enormous success. A theatre agent, a director, and an American heiress who flirts with both of the literary aspirants are among the characters. Rosa Poppe as the heiress was particularly graceful in manner and speech. Herrn Vollmer, Christians, and Kessler were also capital.

Berlin has been overrun with fairy tales this season. The last given was The Colored Veil, by Carlot Reuling, which met with success at the Berliner Theatre. The theme of the play is given in the prologue, where the Queen of Light and the Spirit of the Earth, or better, materialism, quarrel over the possession of the soul of a certain young painter, Robert, who has strayed into the land of fairies. The queen gives Robert a colored veil as a talisman, and his battle with materialism begins. This disagreeable spirit comes to him in all manner of disguises, while the Queen of Light is disguised as a poor young girl with whom he falls in love. Robert struggles on, true to his ideals, seeking the beautiful, but failure, discouragement, and, at last, want are his only reward. At last he falls. He accepts the enormous sum offered him by a picture dealer who is none less than the Spirit of the Earth, and becomes a painter of fashion. He marries a rich baroness and goes to the dogs as quickly as possible, only to wake up in the last act to the realization of his utterly useless existence, to which he puts an end forthwith. This is followed by an epilogue which is decidedly vague and which will doubtless be changed. The cast, including Teresina Gessner as the Queen of Light and Herr Wehrlin as Robert, was particularly strong.

Hermann Katsch is a painter of considerable renown, and when his farce, His Patent, was announced at the Belle Alliance Theatre, his friends said, "He is a versatile chap;" his enemies, "Why doesn't he stick to his own business and leave other people's alone," and the public said, "We wonder!" And the verdict at the close of the last act was that Katsch had entered the guild of dramatists with credit. The farce deals with one Wendicke, who is engaged in an important lawsuit concerning a patent, and Mrs. Wendicke, who suspects W. of infidelity and who sets out to discover the truth. She starts for a detective's office, but by mistake gets into a "beautifier's studio," seeks refuge in the lift, which holds her a prisoner for several hours suspended between heaven and earth, and at last returns home to find Wendicke has won his suit, has found a purchaser for his patent, which is shown and explained to us in a most amusing way, and she is finally convinced that her suspicions are groundless. One of the most charming features of this little farce is its spontaneity. It runs along like a merry, babbling brook, without a let down anywhere. It was nicely staged and well acted by Frau Schäfer-Kruse, Poje, and Herrn Förster, Pauly, and others.

Madame Sans Gene has entered the sacred precincts of the Imperial Schauspiel. I mean the play, of course. On Sylvester evening it was given at Kroll's Theatre, this edifice being leased jointly by the Imperial Opera and the Imperial Theatre, and it met with success. The title role was played by the ever youthful Niemann-Raabe. One of the Berlin critics aptly remarked the next day: "When Reine plays Sans Gene we laugh; when Niemann Raabe plays it we laugh and cry."

Adele Sandrock proposes to build a theatre in Vienna after the fashion of the Theatre Sara Bernhardt in Paris. In connection with it she will found a school of acting.

L. H.

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## LETTERS TO THE EDITOR.

### WILSON BARRETT AND THE CHRISTIAN.

THEATRE ROYAL,
BRIGHTON, ENGLAND, Jan. 19, 1899.

*To the Editor of The Dramatic Mirror:*

SIR.—My attention has been called to the following remarkable statement circulated in several American journals in connection with The Christian:

"The version which Mr. Barrett tendered to Williamson and Musgrove in Australia, which they refused to present because it was but a series of incidents, was Mr. Barrett's own and not Mr. Caine's, and was made by him in Australia."

The facts are briefly as follows: After much discussion over the dramatization of The Christian with Hall Caine, Mr. Barrett left for Australia; while he was there Mr. Caine sent Mr. Barrett his version of the play; Mr. Barrett offered it to Mr. Williamson, of Williamson and Musgrove, who read it and said: "It is no use in its present shape.

"It is less a play than a series of detached scenes from the novel. If you, Mr. Barrett, will alter it, I will produce it."

Upon this Mr. Barrett cabled to Mr. Caine: "Can I alter Christian and have exclusive rights?" Mr. Caine replied: "Yes, except America; splendid offer—would share."

On receipt of this Mr. Barrett wrote a full acceptance of the terms, and Mr. Caine acknowledged this letter. Mr. Barrett rewrote and reconstructed the play, and entered into a contract with Mr. Williamson for its production. He has written a version of his own, in addition to which he has collaborated with Mr. Caine on the one produced in America. All this will be proved at the proper time and place. I am myself in a position to correct what is undoubtedly the most extraordinary contortion of facts it is possible to conceive. I received every sheet of the play, wet from Mr. Barrett's pen, to prepare the working copy for Mr. Williamson, and made pen-sketches of the various sets under Mr. Barrett's directions. Part of this work was accomplished on the homeward voyage, the last act being mailed from Colombo. I have no desire to question the perfect good faith of Miss Allen's statements, but Mr. Caine apparently told her nothing of what Mr. Barrett did to the play before he offered it to her, and she naturally could not be expected to discuss a fact of which she was not cognizant. Mr. Barrett has letters in Mr. Caine's own hand admitting the assistance Mr. Barrett had given him in the work of The Christian as far back as October, 1897, before he left England for Australia, several months prior to Miss Allen's negotiations with Mr. Caine.

I am, dear sir, faithfully yours,

CALEB PORTER,
Private Secretary to Wilson Barrett.

### A PRESS AGENT'S REPLY.

NEW YORK, Jan. 26, 1899.

*To the Editor of The Dramatic Mirror:*

SIR.—By its editorial on "A Warning to Press Agents," the Rochester *Democrat and Chronicle*, according to your last issue, has given the "cue" for pertinent discussion of considerable radius. It is not a subject that can be disposed of in "a few lines," and in defense of press agents I beg the opportunity to reply to the article.

Having been for several years engaged as reporter, correspondent and editor in New York daily journalism, and also as press and advance agent for Conried's Opera company, Paul Kauvar, Julia Marlowe, and the late Thomas W. Keene, I am able to speak from personal experience and observation, or what Othello describes as "ocular proof." I have dealt with daily newspapers in large and small cities in various parts of the country.

I assume that the writer of the *Democrat and Chronicle* editorial has never been "on the road," has had no personal experience with different newspapers, and, like many other editorial writers on the daily press, he indulges in prevarication and imagination. He certainly showed that he did not know what he was writing about.

Possibly the press agents he referred to were once reporters on the paper that employs him and learned the art of prevarication in writing articles. The *Democrat and Chronicle* may be an exception, but its news columns remind me of other papers, whose articles are tinted with fiction. I have dealt in a business way several times with this paper. I think the rate to outsiders for extra amusement ads. is $2.25 per inch, or square, for each insertion. As an advance agent I have spent money in the *Democrat and Chronicle* in which the local theatrical manager did not share. In each case whatever I wrote, which was unvarnished and true, was used, as I was told that the amount of extra advertising governed the reading notices.

I know that in the larger cities and one-night towns of this and other States the money spent in advertising columns by an advance agent gives him the privilege of getting whatever reading space he may want. I have found that daily papers in large, as well as in small cities, are mercenary, and that they will print anything a liberal advance agent offers. I can swear that this is true of dailies in provincial cities where I have paid for half and quarter pages, and obtained, *free*, all the space I wanted in the news columns. To adorn a tale newspapers, especially in the big cities, encourage misstatement, mendacity or coloring, and thousands of witnesses of this fact could be found. In my experience I have met dramatic editors who do not care whether an advance agent's story is true or not, so long as it is well told and interesting. A man of experience and good judgment has little trouble in getting special press matter, and if he once wins the confidence of dramatic editors his task is easy.

Agents of cheap, fly-by-night "shows" have "queered" legitimate press work by offering pure "fakes" to careful and sensible editors, who have told me that they do not like to be deceived by such representatives. They discriminate between high-class and low-priced attractions.

But there are other dramatic editors, and in big cities, too, who give as much space and prominence to a variety team as they do to a big star or high-class attraction, simply because the former may spend more money in the advertising columns. This principle is wrong. Advertising should not influence the amount of reading space for any attraction. Good notices and stories well told about important attractions should be the test of efficient press work, and govern discreet and competent dramatic editors in their amusement columns, regardless of the amount of money spent in extra advertising. I will take my chances on this basis with any agent or manager. Respectfully

CHARLES E. DOWE.

### A SUGGESTION TO PLAYWRIGHTS.

GYPSUM CITY, Kan., Jan. 30.

*To the Editor of The Dramatic Mirror:*

SIR.—I wish to ask the opinion of those of your readers who are more learned that am I in the matter of copyright law, about a question of authors' protection that seems to me of great importance. We have had litigations of all kinds regarding copyrights, from the famous railroad scene in Under the Gaslight to the manner of binding up a wound, supposedly inflicted during the action of a play. The question arises in my mind: Can a person copyright any certain scene, action or dialogue? Can the English language be copyrighted and by virtue of that copyright can an author prevent any other person from using the same scene or speaking the same words? If, for instance, I should copyright a love scene, a quarrel, a duel or a slap in the face with a glove, would I not have the same right to forbid other authors to use this occurrence, upon the same grounds that I would forbid them to reproduce a railroad scene or my entire play? A machine such as is used in Neil Burgess' racing scene in The County Fair should be protected under a different law. But if certain speeches may be copyrighted, how will the authors of the future find new words and expressions enough to tell their stories? The appropriation of an entire play should by all means be considered a criminal offense, but to use the same plot or language in constructing another play seems to me another matter entirely.

I have been thinking of a plan by which the evil of piracy might easily be overcome. Let the author have his play printed in book form, and placed on sale at a price of from $5 to $25. Nine out of ten repertoire companies would gladly pay the highest named figure for a true copy of a play and be sure of a right to produce it. Then the author might allow the repertoire managers to use his original paper, charging them, say, one cent per sheet more than the regular price, and in this way the robbery by the bill-posters would be avoided. At the present time nearly one-half of all the paper sent out by original companies is stolen by the bill-posters and sold by them to the repertoire companies. These organizations never play the large cities and would not in any degree spoil the business of the original New York companies.

No plays have been pirated more than such plays as The Phœnix, Fate, and Hazel Kirke, yet the really original or New York company need have no fear to appear in any city in the Union, and it will draw a big one night or week's business. People see the play by a bad repertoire company; they see that it has a beautiful plot and story, and therefore will go as far as seventy-five miles to a city to see it well played. I have been in this Western country since '92, and have seen the above demonstrated time and again. The average repertoire manager cannot play a city, because first and foremost he has not the money to bill a city, much less to make the necessary railroad jumps. I know that many companies are organized with less than $50 cash. Secondly, they would be hooted from the stage. Publish, say, 500 copies. Put them on sale. Let any six persons play them who so desire, and retain the right to affix the price according to the merits of the play. The repertoire manager is very often honest and scrupulous, and will not steal a play if he can get it honestly. Of course royalty thus received may not be as large as it is under the existing condition, but figure the expense of prosecuting these parties and protecting your property under the present law, and the author will perhaps have less profit than by selling it in book form. This, I think, would remedy the evil to a considerable extent, and leave the author no worse off than he is to-day, and in my opinion not as bad.

If this seems worthy the consideration of our great authors, kindly give it a place in your most valuable MIRROR, and by a united effort in the right direction the evil can without a doubt be remedied. Yours professionally,

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